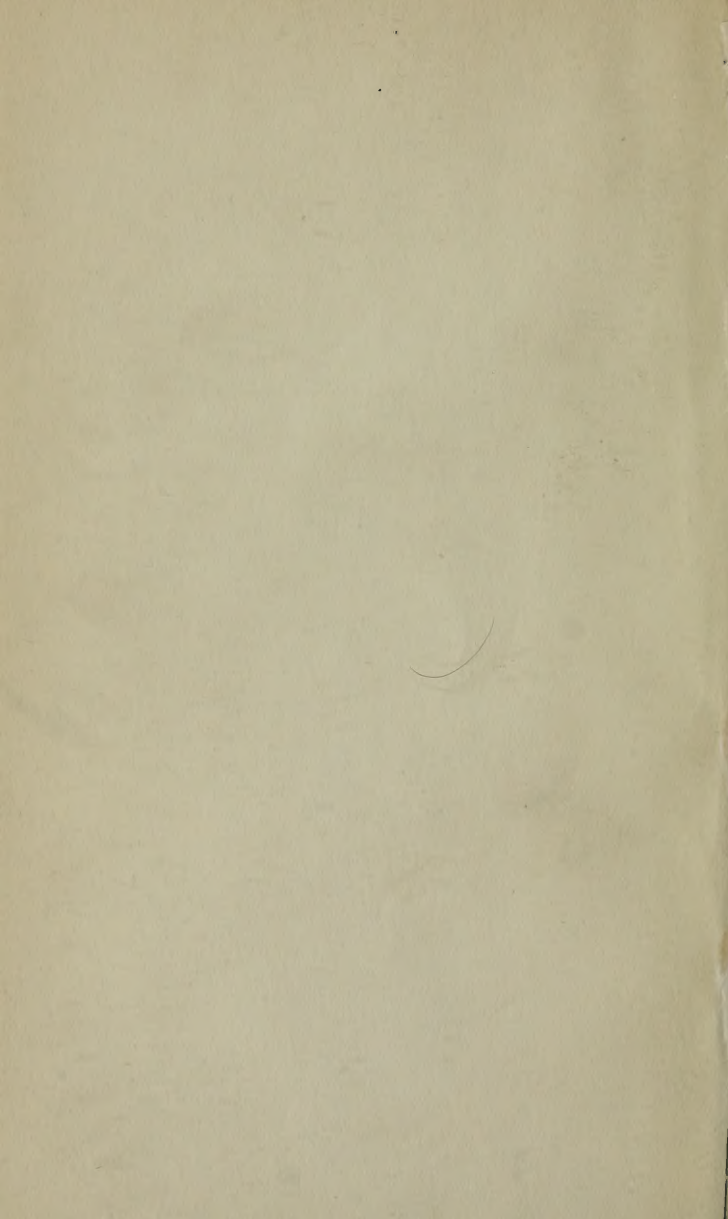




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H A N D B O O K

TO

THE PUBLIC GALLERIES OF ART

IN AND NEAR LONDON:

WITH

CRITICAL, HISTORICAL, AND BIOGRAPHICAL NOTICES
OF THE PAINTERS AND PICTURES.

Anna

By MRS. JAMESON,

AUTHOR OF 'CHARACTERISTICS OF WOMEN,' 'SKETCHES AT HOME
AND ABROAD,' &c. &c.

INTRODUCTION.

NATIONAL GALLERY.

DULWICH GALLERY.

WINDSOR CASTLE.

BARRY'S PICTURES.

HAMPTON COURT.

SOANE'S MUSEUM.

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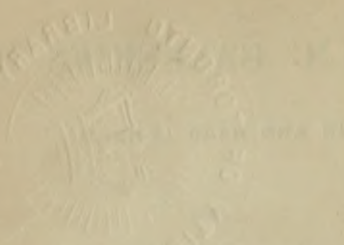
A NEW EDITION, WITH AN INDEX.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1845.

BOOK



LONDON:

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STAMFORD STREET.

101

TO THE

MARQUESS OF LANSDOWNE,

THIS VOLUME

IS DEDICATED,

BY HIS LORDSHIP'S PERMISSION,

AND IN TESTIMONY OF VERY SINCERE RESPECT.

P R E F A C E.

THIS book, from its very nature, is sure to receive justice : by its degree of merit and utility it will stand or fall. It was a feeling of the want of such a book which suggested the attempt to compile it ; and I am now only anxious that its purpose should be clearly understood ; that nothing more should be expected from it than just that which it assumes to be—a compendious register of the works of art existing in our public and private galleries, affording easy reference to names, dates, and subjects, with just so much of explanation, illustration, and criticism, as might stimulate the curiosity and direct the taste of the reader, without exactly assuming to gratify the first or dictate to the last.

These were humble pretensions ; yet the task has so extended itself under my hand as to fill double the space at first assigned to it, while the labour required and the responsibility incurred have both

proved infinitely greater than I anticipated, and I am painfully aware of many deficiencies, many errors which in breaking new ground I found unavoidable: the utmost I dare to hope is, that this will lead to something of the same kind, better and more complete than what I have been able to perform; fuller in point of critical detail than would be at present either palatable or profitable.

That this volume should fulfil its purpose as a companion, three things were to be particularly considered: First, that it should not exceed a certain bulk, that it should be portable and pleasant in the hand; therefore it was necessary to repress the inclination for critical gossip—to coil up the thread of my discourse now and then, and leave the reader to unravel it in his own fancy; for if in a diary, or a book of travels, it be very pretty and pleasant to launch out into discussions, and enlarge on individual impressions and predilections, it appeared to me that everything of the kind was *here* out of place, and mere gratuitous impertinence. Secondly, it was necessary that the matter should be so printed and arranged as not to fatigue the eye while the reader was moving or standing in

varying lights: therefore, the names of the painters and the titles of the pictures are each printed in a bold, large, and uniform type; the description in a different, but still large and clear letter; and the criticism and illustrative notes, which might be read at any time, or not at all, *ad libitum*, in a smaller letter. This arrangement has answered the double purpose of saving space and allowing the different topics to be distinguished at the first glance.

A third desideratum was the facility of reference; therefore, for the sake of reference on the spot, the pictures, &c. are arranged in the different Catalogues just in the order they hang,* while for the sake of general reference each Catalogue is numbered, and there is a copious general Index comprising facts, dates, and names.

To every picture the name of the engraver is appended, where I have known or have been able to discover it; but this part of the work is, I regret to say, very defective. A competent knowledge of engravings is the attainment of half a life; but

* This mode of arrangement cannot, for obvious reasons, be carried into the private galleries, which are subject to continual changes by the will of the possessor; and another has been adopted.

some information seemed better than none, and may perhaps lead the inquiring mind to seek for more.

Something I have ventured to say of the disgraceful state of the Royal Galleries at Windsor and Hampton Court, but not a hundredth part of what I felt and thought, and have heard expressed by others. I had no wish to give offence: in fact, I know not where the blame rests—probably with no one in particular; it seems rather the result of a system. One official stands in another's way, and there is a sort of terror of all interference or suggestion which I do not understand. Perhaps the little I have ventured to say may excite the attention of those who have the power, as I believe they have the will, to amend a state of things⁸ worthy only of the most Gothic ignorance and barbarism. I could not, unhappily, carry order into the midst of this chaos: that this book might be useful as a companion on the spot, it was absolutely necessary to arrange the pictures as they are now hung; but in order to give a comprehensive view of the treasures now scattered through the State Rooms at Windsor and Hampton Court, “in most ad-

mired disorder," and to guide the attention of the inquiring and intelligent visitor, I have added a local index to the Catalogues of the Royal Galleries, comprising the most remarkable pictures and portraits under five distinct heads; and I trust it will be found useful.

To each gallery is prefixed a short historical and explanatory introduction, giving an account of its formation, its present state, the days and hours when open to the public, &c.

The first intention was to have prefixed to the whole a history of the art of painting, and of the different schools of painting throughout Europe; but the translation of Kugler's excellent 'Hand-Book,'* enriched with notes which double its value, has rendered quite superfluous any such commonplace and brief chronicle as might have been comprised within a very limited space. The introductory matter now consists of two parts:—the first containing popular and concise explanations of terms of art, and many things relative to painting and pictures which I thought might be useful to

* A Hand-Book of the History of Painting; translated from the German. Edited, with Notes, by C. L. Eastlake, Esq., R.A.

those uninitiated; the second part consisting of a selection of passages from various writers on art, which, like an overture to an opera before the curtain draws up, should attune the mind of the reader to the subject treated in the following pages. These selections will be continued in the second series.

In a work containing so many thousand facts, dates, and names, errors and omissions must have occurred; and as the object is to render the work as useful and complete as possible, any suggestions and corrections communicated to the author, through the medium of the publisher, Mr. Murray, will be thankfully received and attended to.

On the whole, this volume must be considered merely as a compilation; for not only have I been much indebted to the assistance of kind friends, but wherever I found an opinion stamped by acknowledged authority, or a passage, critical or historical, which answered my purpose, I adopted it without scruple, and could not always exactly mark the distinction between such contributions and my own cogitations: but my readers may lay it down as a general principle, that, whenever they fall upon a passage which has any particular interest or merit

to recommend it, it is either borrowed or stolen, or—to use Pistol's improved phrase—*conveyed*, into these pages; and that all mistakes and deficiencies justly lie at the door of her who must, I suppose, in courtesy be styled

THE AUTHOR.

ERRATA.

* * The reader is requested to make the following corrections with his pencil.

- P. 15, line 4 from the bottom, for six, four, *read* five, three.
- P. 79, line 9, instead of the Emperor Theodosius, *read* the second figure on the right of the spectator.
- P. 134, after a landscape by Pether, insert "The artist was a native of Chichester, who died in 1812."
- P. 213, line 21, for Huysan, *read* Huysum.
- P. 218, line 4 from the bottom, for was, *read* be.
- P. do., line 2 from the bottom, omit the comma after prosperous.
- P. do., note, omit all after the word *places*, and insert a period.
- P. 219, line 2 from the bottom, *omit* almost.
- P. 237, line 14, for Carlo Veyries, *read* Luca Carlevaris.
- P. 241, at the end of the page add this note:—"A portrait of Aretino by Tintoretto, mentioned in all the old catalogues, ought to be somewhere in the Royal collection."
- P. 244, in the note, for valours *read* velours.
- P. 270, line 4, insert the name of SIR THOMAS LAWRENCE.
- P. 299, in the note, for Baglioni, *read* Baglioni.
- Pp. 360 and 366, omit the marginal notes, and see p. 427 for an account of the pictures of the Brunswick family.
- P. 361, note. The cartoon of Michael Angelo's Venus and Cupid is in the Museo Borbonico at Naples.
- P. 365, the line "who died in their infancy," &c., should follow Prince Octavius and Prince Alfred.

INTRODUCTION.

PART I.—DEFINITIONS AND EXPLANATIONS.

I.—“PAINTING is that art of design which imitates PAIN-
TING. objects by colour on a uniform surface: as compared with sculpture, it is more extensive in the range of subjects which it is capable of treating, and more various in the modes in which it affords pleasure by such representation. Those subjects are fitted for sculpture which are sufficiently defined by form alone, without the aid of colour, and which tell their story and possess unity without accessories, or at any rate need only accessories so few and so simple as to be within reach of the chisel. Simple form and character in a state of repose are the most favourable qualities for the sculptor; but passion and transient emotion, together with the external circumstances which excite them, are equally attainable by the painter. The former produces pleasure mainly by beauty of form; the latter works on the eye by the joint effect of *form*, of *light and shade*, and *colour*.”*
HISTORICAL
PAINTING.

Painting is divided into several kinds, according to the subjects represented, the manner in which they are represented, and the materials used in the representation.

II.—HISTORICAL PAINTING treats of events, actions, and characters of high and general importance. It may be *sacred* or *profane*. It is termed *sacred* when the subjects are taken from the Holy Scriptures, or the legendary lives of Saints; *profane* when the subjects are borrowed from

* See article ‘Painting’ in the Penny Cyclopædia.

classical or modern history, or from the fables of the ancient mythology.

The manner of representing these historical subjects may be divided principally into the Grand and the Ornamental Style.

Grand Style.

In the Grand Style the aim is to act on the mind and eye by a certain simplicity, completeness, and concentration of effect produced by the rejection of all multiform parts and superfluity of ornament, by the largeness of the masses, by uniformity in the leading lines, and sobriety of colour.

As examples of grandeur in the treatment of sacred subjects we have the Cartoons of Raphael at Hampton Court, and the "Raising of Lazarus" in the National Gallery (No. 1). Of grandeur in the treatment of profane subjects, the Cartoons of Carlo Cignani (Hampton Court, 747) may be given as an instance.*

Ornamental Style.

The Ornamental Style aims at effect by entirely opposite means: by bringing together many separate parts; by contrast in form and colour; by magnificence and variety. Rubens and Paul Veronese afford eminent examples of this style. The "Annunciation" by Paul Veronese (Hampton Court, No. 64) is an instance of its application to a sacred subject. The "Peace and War" of Rubens (National Gallery, No. 46) is an instance of profane history similarly treated.†

Composite Style.

Sir Joshua Reynolds adds another style, which he calls the Composite Style, in which a certain elegance and grace are blended with grandeur, to the detriment, however, in most cases, of simplicity and purity. The works of Cor-

* These are without colour; therefore a more complete example would be the frescos of the Carracci in the Farnese Palace.

† More signal instances would be the "Marriage of Cana," and the "Life of Marie de Medicis," in the Louvre, but they are not so near at hand.

reggio and Parmigiano in the National Gallery are instances.

There is another manner of treating historical painting, which may be called the Picturesque Style, of which Francesco Mola, Salvator Rosa, and Rembrandt afford striking examples. (See in the National Gallery, Nos. 69, 45.) Picturesque Style.

The Flemish, Dutch, and old German painters treated history in a manner of their own, which may be called the Familiar or Trivial Style, as in the "Christ visiting Martha and Mary" (Hampton Court, No. 691). Familiar or Trivial Style.

The Spanish and Venetian painters afford examples of another style, which may be called the *Pastoral* or *Domestic*. Murillo's "Holy Family" in the National Gallery is a striking instance. Pastoral or Domestic Style.

We find historical painters classed as *Idealists* and *Naturalists*. The former are those who sought beauty and grandeur in the abstract, who generalised their subject, and clothed it in the most select and poetical forms. The most eminent idealists were Michael Angelo, Raphael, Francia, Correggio. The Naturalists adopted the common forms of nature without selection, and rested their chief merit on imitation. The most eminent painters of this class were Rubens, Murillo, Caravaggio, Rembrandt. Titian was sometimes an idealist, oftener a naturalist; and the Carracci formed a school of art by attempting to combine naturalism with idealism. Idealists.
Naturalists.

III.—PORTRAIT PAINTING forms a second department of art: all the great historical painters have excelled in portraiture, but good portrait-painters have rarely attempted history with success. I believe portrait-painting as a separate profession was first practised in the Netherlands, and that the earliest artist who practised it exclusively was Mirevelt. Admirable examples of the Venetian school of portraiture PORTRAIT PAINTING.

(the finest in the world) are to be found at Hampton Court. In the Van Dyck Room at Windsor may be studied the excellencies of another school, the Flemish. In the National Gallery we have the "Giulia Gonzaga" (24), "Pope Julius II." (27), the "Portrait of Van der Gheest" (52), "The Jew Merchant" (51), "Lord Heathfield" (111), and "John Philip Kemble" (142); all fine examples of characteristic portrait-painting in different schools of art.*

LANDSCAPE.

IV.—LANDSCAPE was first introduced merely as an accessory or background,† and the earliest painter who made it a separate department of art, and excelled in it, was Titian. Many of the great historical painters of the second period painted landscape admirably—for instance, Annibal Carracci, Domenichino, Rubens, and Nicolò Poussin.‡ It was not, however, till some years later that we find distinguished landscape-painters by profession practising exclusively this branch of art. Claude Lorraine and Gaspar Poussin in Italy, and Cuyp and Hobbima in the Low Countries, are the most eminent names that can be cited. Landscapes may be ideal compositions or literal transcripts from nature; they may be historically grand and poetical, as in Claude and Poussin; or wildly picturesque, as in Salvator Rosa and Rubens; or purely idyllic and pastoral, as in Cuyp, Berghem, &c. (see p. 25). In our National Gallery may be found examples of all the above-named painters, except Hobbima and Berghem, who will not, I hope, be long an exception.

GENRE
PAINTING.

V.—All painting which is not history, portrait, or landscape, comes under the comprehensive designation of *Genre* Painting. For this word *genre* no equivalent offers itself in

* But as yet not one from the Titian school: might not one or two be spared from Hampton Court as examples, at least for a time?

† It is said by Filippo Lippi, about 1425.

‡ I do not remember ever to have seen a landscape by Guido; and but one by Guercino, which is in the possession of Miss Rogers.

English, nor, strange to say, in German; so that both nations have perforce adopted it: it comprises all subjects taken from common life, whether real or fictitious. It is the popular every-day side of art, contrasted with sacred and profane history, poetical and devotional subjects. Hogarth's pictures of the "Marriage à la Mode" are *tableaux de genre* of a very high class (Nat. Gal., 113). "The Girl peeling Carrots" (Nat. Gal., 159) is an instance of the lowest class of *genre* painting, subject considered.

VI.—The imitation of flowers, animals, objects of natural history, and inanimate objects (technically called *still-life*), forms perhaps another separate branch of art, which was successfully cultivated in the seventeenth century. Rubens, and his friend Franz Snyders, excelled in painting animals; the Boar's Head by the latter (Hampton Court, 381) is a fine example of style in this department. Hampton Court Gallery is rich in fine specimens of some of the best flower-painters,—Father Seghers, Maria van Oosterwyck, Baptiste; and of the most celebrated painters of still-life,—Kalf, De Heem, Roestraten, Labradore. Of Van Huysum there are some beautiful examples at Dulwich.

FLOWERS.
STILL LIFE.

VII.—The five classes of painting are then:—1. History; 2. Portrait; 3. Landscape; 4. *Genre*, or Familiar Life; 5. Natural History and Still-life; but to whatever class a picture may properly belong, it must, as a picture, possess certain component parts or qualities, which may be divided into spiritual and material: or, as one should say, if it did not sound at once too pedantic and too familiar, into the *morale* and the *physique* of painting.

The spiritual part of art I conceive as not to be acquired by study, but depending on the innate power or genius in the artist, improved by cultivation. It comprises,—

Invention.

VIII.—INVENTION ; which, in painting, does not mean the invention of the subject, but the manner in which a given subject is conceived and represented. The painters most remarkable for richness and fertility of invention are Raphael, Albert Durer, Rubens, and Rembrandt. But a painter may also invent his subject ; and if in this he display originality, fancy, feeling, and a moral aim, he becomes, in a double sense, a creative poet. Hogarth is an instance.

Character.

IX.—Next to invention I will place that subtle quality emanating from the soul, and, like a soul, pervading the whole representation—call it character, sentiment, feeling ; for no one word seems to render that of which we perceive at once the presence or the absence, though it escape definition. For not only will it be sublime, grand, graceful, pathetic, or tender, in accordance with the subject represented, but it will be essentially modified by the temperament of him who represents it. Where it is, it atones for many deficiencies ; where it is not, no merits supply its place.

As exemplifying the existence of this breathing, vital soul of art with the want of that technical skill to which we are now accustomed, we may look to the early artists of the Italian school. The paintings of Giotto, executed about 1300, in the church at Assisi ; those of Andrea Orcagna in the Campo Santo at Pisa, and a variety of works scattered through the ancient ecclesiastical edifices at Sienna, Orvieto, Padua, might be cited as examples, but are too far off to be available as references ; and engravings, even the best, fail to transmit that spiritual and evanescent charm which is the great, and often the only, merit of these works. There is a fragment of a fresco painting by Giotto, now in the collection of Mr. Rogers, representing two heads of apostles, in which the profound truth of sentiment and devout feeling would illustrate what is meant : but the nearest instance to which I can refer the reader, as generally

accessible, is the "Crowning of the Virgin," by Fra Giovanni Angelico, now in the Louvre.* Perhaps before this sheet is printed I may be able to refer to the divine Francia as an example of this "beauty of holiness," in combination, however, with greater mastery over the technicalities of art than we find in earlier painters.

Those who threw most mind into their works were of course those who had most mind—Raphael for instance: but the spirit thus infused was not always pure in quality even when it was great in degree; and the various schools of painting are not so much distinguished from each other by the tangible characteristics of style, design, colour, &c., as by the mental and moral impress on the works which proceeded from them. Compare, for instance, the prevailing sentiment of the early Bolognese school of Francia and his compeers to that of the later Bolognese school of the Carracci and their followers: the latter must be pronounced *vulgar* in comparison; the word is strong, but no other would express the comparative difference between the pure intense feeling, the simplicity, the solemnity of the first, and the mannered elegance and grandeur of the last. Ludovico had indeed glimpses of that "better part;" and the accomplished Agostino and the gifted Annibal had a thousand merits; but, compared with the heavenly aspi-

* I hope to have another opportunity of observing upon the pictorial treatment of sacred subjects; and at present will only call the reader's attention to one remark—that, when the blessed Virgin is represented as crowned by the Father and the Son, it is in her emblematical character as the pictorial type of the Christian religion, or visible Church. That the early painters should select the figure of her who was the most pure and exalted amongst women to represent typically that blessing which she was the means of introducing into the world, cannot be matter of wonder. These representations are typical merely, and must be so considered.

rations of their predecessors, all here was "of the earth, earthy."

Manner.

X.—Manner, as applied to painting, comes under the moral part of art, inasmuch as it depends on individuality, and expresses the style of workmanship of a particular painter, as distinguished from that of every other, and peculiar to himself. The greater the painter, the more distinct and characteristic is the manner of workmanship. A painter had sometimes three or four different manners. The manner of Raphael before and after he visited Florence; the manner of Titian before and after his friendship with "that notorious ribald of Arezzo," Aretino; the manner of Van Dyck when in Italy and when in England; the manner of Parmigiano before and after he took to alchymy, are distinctly different, and may be referred to mental influences. When manner of execution is stamped by originality, and is the manifestation of the individual mind, it is a great interest and charm. When it is carried further, or imitated from another, it becomes a trick of hand or a sort of affectation: it is then not manner, but mannerism. Thus, the *manner* of Correggio became in Parmigiano *mannerism*. Guido is another instance, where we find him taking up the strong, ferocious style of Caravaggio (in him so characteristic), and afterwards assuming one diametrically opposite, in which delicacy verges on insipidity. Guercino was a mannerist; not so Rembrandt.

I am not sure that critics will go with me in considering *manner*, even in this sense, as part of the *morale* of painting; but I think, if I understand myself, that I am right. It is the more necessary to distinguish between *manner* and *mannerism*, because Sir Joshua Reynolds uses the word *manner* sometimes in a good and sometimes in a bad sense.

The material or practical part of painting is attainable by study, and is regulated by rules and principles : it comprises:—

XI.—COMPOSITION; by which we mean a certain ar- Composition
 rangement of the objects represented, within a given space ; which arrangement may, by the relative position of the lines of form, produce the most agreeable or the most disagreeable effect to the eye. An example of the most perfect composition may be found in Raphael's Cartoon of " Ananias " (Hampton Court, 606) ; an example of the most faulty in Nicolò Poussin's " Phineas " (Nat. Gal., 83). The works of the early painters show great simplicity and uniformity of arrangement, bordering on monotony and meagreness ; but even when the resources of art were extended, and more variety was introduced, this simplicity continued to characterise the great style in sacred subjects ; as where the principal figure is placed in the midst, and the other figures arranged on either side, in a sort of architectural or pyramidal shape, in the very formality of which there is to me something solemn and imposing.

XII.—DESIGN or drawing is the true imitation of the Design.
 forms of things in just proportion to each other, whether they be of the size of nature, or larger, or less. Truth must be the basis ; for " to make men what they ought to be, you must first know how to render them as they are ; " but directed by taste, since it is equally true that " no man sees what things are that knows not what they ought to be."

Correctness of drawing is the first thing we ought to consider in a picture. " A firm and determined outline is one of the characteristics of the great style of painting." In combination with correctness and truth of outline we may have *style*, as it is called ; that is, appropriate grandeur and grace, as in Raphael's " St. Catherine " (Nat. Gal. 168) ;

or the total want of it, as in West's "Last Supper" (Nat. Gal. 132). A *style* (or manner) is not synonymous with *style* in the abstract (in Italian *gusto*), which, in the latter sense, is a beauty confined to the highest range of art; and the most perfect, perhaps the only perfect examples are the marbles of the Parthenon. Next to these, I think, the Cartoons and some of Marc Antonio's engravings after Raphael. Anatomical knowledge of the naked figure will teach correctness, but will not impart *style*. Eminent examples of the most brilliant merits of a painter with a want of style may be found in Paul Veronese and Rubens.

Expression.

XIII.—EXPRESSION is the representation of the human countenance or form under the influence of an actual sentiment or passion. It must be, in the first place, true to the situation or emotion; and, secondly, proper to the personage represented. The great master of expression in this its highest sense is Raphael. But expression in painting may be taken in a more general sense; for every part of a picture must express something; and here, too, this divine painter was supereminent. "Such an effect have the burning lamps in the Cartoon of the Beautiful Gate of the Temple; one sees that the place is holy as well as magnificent." (Hampton Court, 608.)

Motive.

XIV.—I find the word *motive* in its technical sense adopted from the German in the translation of Kugler's Hand-book, before referred to. In its particular application to works of painting or sculpture it means "the principle of action, attitude, and composition in a single figure or group." In the ordinary meaning, as the Germans apply it to works of art generally, it may signify any cause out of which the action or consequence springs.* The Germans have also

* In Music we have adopted the word *motivo* from the Italian, in nearly a similar sense.

the verb *motiviren*, and they say of a picture, or drama, or poem, that it is well or ill *motivirt*. In this sense the motives in a picture may be fine even when the execution is deficient, as in a very old picture of the Day of Judgment, in the Campo Santo at Pisa, by Andrea Orcagna, (A.D. 1370,) where the angels are summoning the dead from their graves; two are sounding the trumpet; a third, with an expression of shuddering awe, seems to shrink from the spectacle unveiled before him; the eye is distended with horror, and he partly hides his face with his hand:—or the motives may be misplaced and mistaken: to choose an intelligible example, there is no impropriety in making a person hold something before his nose, in a picture of the Raising of Lazarus; it serves to denote that particular circumstance of the story, the length of time he had been dead, which added to the wonder of the miracle; Michael Angelo has done this (Nat. Gal. 1): but to introduce such a thing in a picture of the “Entombment of Christ” is a manifest impropriety: however, Pordenone has done it.*

XV.—COLOURING is not merely the imitation of colours Colouring. in nature, but the manner in which they are combined in a picture. “The whole surface of every picture, however illumined, is coloured; that of the shade producing the half-tint throughout a picture being equally, if not more, important than the hues of the prismatic colours themselves.”

“Speaking of colouring, we use the words hue, tone, tint, contrast, harmony. Hue is the peculiar quality of a colour, that which distinguishes one colour from another, as red from blue, throughout all their variations or *nuances*. By tint we mean the degree of intensity of hue—through all the gradations, from the strongest to the faintest; and by tone, the degree in which the hues or tints are illumined or

* Richardson.

shaded.”* By contrast we mean the opposition of different or discordant colours; and by harmony, the charming effect produced by the just balancing and blending of various hues, which is gratifying to the eye as sweetest music to the ear. As an example of colouring, deep, vivid, and harmonious, we may look at Titian’s “Bacchus and Ariadne” (Nat. Gal. 35).

Colouring is generally cold in Poussin; delicate in Guido; warm in Domenichino; glowing and golden in Titian; fervid and fiery in Giorgione; florid in Rubens; powerful in Rembrandt.

The *local* colour in a picture is the hue proper to each object represented, without regard to tone or tint.

Colours are said to be *broken*, when, instead of being melted and fused into each other by demi-tints, “a feeling of harmony is produced by mixing them and breaking them till there is a general union in the whole, without anything that shall bring to your remembrance the painter’s palette or the original colours.” Sir Joshua Reynolds cites Watteau as excelling in this style; his picture in the Dulwich Gallery (No. 210) may be consulted as an example.

An eminent example of splendour of colour with faulty design is Rubens; an equally eminent example of correct design with inferior colour is Nicolò Poussin.

Morbidezza.

Morbidezza, applied to the colouring of flesh only, expresses that particular appearance of softness and flexibility which we see in nature. Colour is here made to express substance and texture. Titian and Correggio excelled in this part of the art. A beautiful example of *morbidezza* may be seen in the painting of the limbs of the Venus (Nat. Gal. 10).†

* Philips’s Lectures on Painting.

† The most *perfect* example that could be given would be the Flora of Titian, in the Pitti Palace at Florence.

XVI.—**CHIAROSCURO**, an Italian word which implies the Chiaroscuro.
 combination of light and dark, is defined to signify the distribution of light and shadow in a picture so as to give relief or projection to particular objects, and *effect*, as it is called, to the whole composition. “According to the usual acceptance of the term in the artist world, it means not only the mutable effects produced by light and shade, but also the permanent differences in brightness and darkness which are owing to the varieties of local colour.”* Chiaroscuro may be heavy, dark, and strongly contrasted, as in some pictures of Guercino and Caravaggio; or it may be feeble and flat, as in some pictures of Holbein. When managed to perfection it produces a species of illusion, and becomes a principal element of beauty. An excelling example, perhaps the most perfect that could be adduced, is the Venus and Cupid of Correggio (Nat. Gal. 10). Rembrandt, by a wholly different management of the same means, has produced some of his most wonderful effects. Two of his pictures in the National Gallery (45 and 47) are instances.

XVII.—**HANDLING** is the particular manner of execu- Handling.
 tion—the touch of the pencil—whether broad or fine, heavy or light, free or finical, coarse or delicate. It differs in various painters, and it ought to differ in accordance with the material used, and the size and style of the work; a broad and free manner of handling may be combined with exquisite delicacy, as in Teniers, who carried this beautiful combination to a high degree of excellence: his picture of the “Misers” (Nat. Gal. 155) is an example. Rembrandt’s pictures are remarkable for breadth and freedom of handling, even in small and finished subjects. The handling of Lionardo da Vinci is smooth, delicate, and laboured, even in large subjects.

* Goethe’s Theory of Colours, note, p. 420.

The *Impasto*, with reference to the handling, is the degree of thickness with which the colour is laid on. For instance, the *impasto* in Rembrandt's picture of the "Jew" (Nat. Gal. 51) is so thick as to project in ridges from the canvas: in Guido's Magdalen (No. 177) it is so thin that you may tell the threads of the canvas through it.

XVIII.—It remains to say a few words on the different kinds of painting in regard to the materials employed and their various application. The earliest form of the art was decorative, and the method employed was what the Italians call *al fresco*. The word signifies *fresh*; and fresco-painting implies that the colours are laid on while the plaster spread over the surface to be painted is fresh and still wet; thus sinking into the substance, and becoming, as it dries, incorporated with it. The colours used are entirely mineral. The origin of the invention is lost in the night of ages. The Greeks borrowed the art from the Egyptians; and the paintings of Polygnotus at Delphi, described by Pausanias, are supposed to have been in fresco. The art seems to have been transmitted from generation to generation, and never entirely lost, although in the middle ages the mechanical part of the process had deteriorated, and was imperfectly understood even in the palmy days of fresco-painting—the time of Raphael. It has been lately revived in Germany, with all the aids which the modern improvements in chemistry and other mechanical advantages can lend to native genius.

The advantages of fresco-painting are its durability, which, when the materials are properly managed, equals that of the wall on which it is painted; and the absence of that glazed or polished surface which, by reflecting the light, renders a picture sometimes invisible in certain situations. It has its disadvantages too; it is an expensive and peculiar process, and requires habitual dexterity and celerity of hand in the

painter. The plaster can only be painted on while wet ; therefore at the end of the day's work the superfluous part is cut away, and more must be laid on fresh the next morning, and joined on with great nicety where an outline or shadow occurs. Formerly it was considered impossible to make any alteration in the work when once executed ; but one of the Munich painters informed me that they can, by a dexterous process, cut out any part with a knife, and replace it with such nicety that the mark shall not be visible.

XIX.—ENCAUSTIC PAINTING is also a very ancient in-
vention. The word signifies that it was executed by the
action of fire. The colours were mixed with melted wax, Encaustic
and applied on an absorbent ground, into which they sank ; Painting.
when the whole was finished, a hot iron was passed over it, which brought out the colours to the surface. This manner of painting was extremely durable, and had the advantage of not being easily injured by damp, sun, or air. After persevering researches made during the last century by Count Caylus and others, and many failures, it has been revived with success in Germany. I saw in the King of Bavaria's palace at Munich his dining-room and dressing-room painted in encaustic, the first with the Life of Anacreon, the latter from the poems of Theocritus. In the palace of the Grand Duke of Weimar (see p. 510) the central compartments are painted in fresco, while the surrounding arabesques are executed in encaustic.

XX.—Painting in distemper (*a tempera*) is where the
colours used are moistened with water and thickened into Distemper.
consistency by some glutinous mixture ; white of egg or the juice of the young shoots of the fig-tree being usually employed. This was the mode generally practised in the middle ages ; and, when well executed and glazed with varnish, might be mistaken for oils, though it can never have the same force or brilliance. The two pictures by

Annibal Carracci, the "Silenus" and the "Pan and Apollo" (Nat. Gal., 93, 94), are executed in this manner.

Oil Painting.

XXI.—The art of painting in oils (that is, of using oils and resinous varnishes as the vehicle for diluting the colours instead of water, white of egg, &c.) was invented about the beginning of the fifteenth century, how and by whom is not certainly known; but John and Hubert Van Eyck are recorded as the first painters who adopted this new method with any success. An Italian painter, Domenico Veneziano, brought it to Italy about 1440, and for the sake of his precious secret was assassinated by Andrea del Castagno, a painter of Florence. But Antonello da Messina had already learnt it, and from him Gian Bellini obtained it by a very unworthy artifice.*

Colours.

XXII.—For colours the three realms of nature have been ransacked; but it seems generally admitted that the best painters used few and simple colours.

Material
Painted on.

XXIII.—The material painted on is of various kinds: for painting on walls and ceilings a ground is used of plaster finely mixed and laid on smooth; for detached pictures, panels of seasoned board, and linen stretched on a frame, seem to have been in use from very early times, though the first mention of a picture painted on linen is in the reign of Nero; thin slabs of marble, slate, and alabaster have also been occasionally used; historical pictures of a small size are called cabinet-pictures, and are generally painted on panel or on plates of copper.

XXIV.—Some of the most important terms of art as applied to pictures have been incidentally explained in the foregoing observations. I shall add here the definition of some others which occur in the following Catalogues; for

* According to Ridolfi, he introduced himself into the house and atelier of Antonello disguised as a servant.

though I have avoided as much as possible the use of technical words and phrases, it has been impossible to avoid them altogether; and in speaking or writing on art, certain expressions are by long custom used in an exclusive and arbitrary sense, which ought to be distinctly understood by the reader.

XXV.—The **ACCESSORIES** in a picture are those circumstances which accompany the principal action or personages, and serve to characterise or illustrate them: when well chosen, they help to tell the story and heighten the interest; they ought to be so imagined as to be in keeping with the principal subject, and never so obtrusive as to distract attention. In the early ages of art few accessories were employed, and those of the simplest kind; but in later times the accessories have become more and more important, till we find the figures which tell the story merely accessories in a landscape or piece of architecture; as in Wilson's "Niobe" (Nat. Gal. 110). In Caravaggio's picture of "Christ and his Disciples at Emmaus" (Nat. Gal. 172), the supper on the table, which is a mere circumstance, divides our attention with the principal action. When accessories are introduced without any meaning or motive, and in direct opposition to the sentiment of the subject, it is an instance of bad taste. Paul Veronese perpetually sinned in this manner, as did Rubens, and generally the Dutch and Flemish painters. Hogarth is very remarkable for the ingenious use of accessories, though apt to overload his subject with them, for the sake of being intelligible: in this respect, his prints are more faulty than his pictures.

XXVI.—**DRAPERY** is the clothing of the figures in a general sense. Sir Joshua Reynolds lays it down as a principle that the great historical style is debased by minute attention to the discrimination of drapery as regards ma-

terial. "It is the inferior style that marks variety of stuffs. In the grand style the clothing is neither woollen, nor linen, nor silk, nor satin, nor velvet—it is *drapery* and nothing more." We all admire the white satin in Terburg's Young Lady Reading, and in Van Dyck's Queen Henrietta: but when Lairese gives us Cleopatra applying the Asp in a white satin gown, and Rubens a Mary Magdalen in a blue satin petticoat, we feel it at once to be bad taste and impropriety. "The art of disposing the foldings of the drapery makes a very considerable part of the painter's study: to make it merely natural is a mechanical operation, to which neither taste nor genius are required; whereas it requires the nicest judgment to dispose the drapery so that the folds shall have an easy communication, and gracefully follow each other with such natural negligence as to look like the effect of chance, and at the same time to show the figure under it to the utmost advantage." St. Paul Preaching at Athens, in the Cartoon of Raphael, and the St. Catherine (Nat. Gal. 168), may be cited as perfect examples of *style* in the treatment of drapery.

Contour.

XXVII.—CONTOUR is the same as outline: the line which determines the apparent forms of things.

Costume.

XXVIII.—COSTUME, as we apply it to painting, is not merely applicable to dress or drapery, but to the general customs, habits, and manners as represented in the picture, and it is required that these should be in accordance with the age and country of the subject. Nicolò Poussin is generally most accurate in this respect; Paul Veronese most inaccurate. Annibal Carracci has painted a "Holy Family," in which St. Joseph wears spectacles. "The Rape of the Sabine Women" (Nat. Gal. 38) is a flagrant instance of inaccuracy in costume.

Cartoon.

XXIX.—CARTOON (from *carta*, paper) is the name given to those large and careful drawings on paper which are

prepared for the purpose of being copied in fresco or tapestry ; they are sometimes tinted with colours, as the Cartoons of Raphael at Hampton Court ; sometimes merely shaded with one colour, as those of Cignani, in the same gallery ; and sometimes drawn in chalk only, as those of the Carracci in the National Gallery (Nos. 147, 148).

XXX.—Objects are said to be *fore-shortened* when viewed so that we see their breadth and not their length : the leg of the Ganymede (Nat. Gal. 32), and the arm of Mary (Nat. Gal. 1), are fore-shortened. It is a difficult part of design, depending sometimes on a knowledge of just form and proportion ; sometimes on the management of the chiaroscuro. Michael Angelo and Correggio both excelled in it ; the first from his profound knowledge of form ; the latter, who was not a very accurate designer, from his profound knowledge of effect. To assist them in the practice of this difficult artifice, which was continually required in painting ceilings, cupolas, &c., Correggio and others made small clay models of the figures they designed, and suspended them in various attitudes.

XXXI.—*DRYNESS* applied to the execution of a picture signifies a certain hardness and formality in the drawing, and a flatness and want of mellowness in the colouring ; it may exist with beauties of composition and expression of a high and even of the highest order, as in the early works of Raphael and Holbein : for example, in the “ Head of a Youth ” (Windsor, No. 114).

XXXII.—*PIETÀ*. The Italians give this title generally to the subject of the Dead Redeemer, lamented by sorrowing women or attended by angels. Guercino’s picture in the National Gallery (No. 22) is a *Pietà*.

XXXIII.—*RIPOSO*. The Italians give this title to the subject of the Holy Family (the Virgin, Infant Christ, and Joseph) resting on the way in their flight to Egypt. It is

represented with an infinity of variations; sometimes in a highly ideal style, as when angels are ministering or showering roses on the holy personages; sometimes in a merely pastoral style, as where Joseph is foddering the ass and Mary suckling the child.

Bambocciate.

XXXIV.—BAMBOCCIATE. The Italians call by this name all subjects of fairs, drolleries, village feasts, groups of beggars, &c. This appellation appears to have originated in the admiration excited by the pictures of Peter Van Laer, who first practised this particular branch of *genre* painting at Rome, about 1626, and from his deformed person had been nicknamed *Il Bamboccio*.*

Grisaille.

XXXV.—A picture is said to be *en grisaille* when it is executed merely in white and grey. The fine sketch by Rubens (Windsor, No. 89) is a perfect example.

PART II.

THOUGHTS ON PAINTING, PICTURES, AND PAINTERS, FROM VARIOUS AUTHORS.

I.—Painting is the intermediate somewhat between a thought and a thing.—*Coleridge*.

II.—Few have a just idea of painting: it is commonly taken to be an art whereby nature is to be represented; a fine piece of workmanship, and difficult to be performed, but producing only pleasant ornaments, mere superfluities. This being all they expect from it, no wonder they look no farther; and, not having applied themselves to things of

* Lanzi, vol. ii. 172. Salvator Rosa was most indignant at an innovation which seemed to degrade the art—“*e che la pittura s'avilisse in tal guisa a buffoneggiare!*” “Those,” he says, “who would not give a *dennaro* to a real beggar in rags and misery, now give hundreds of crowns for painted beggars”—

“E sol Bambocciati in ogni parte annoveri.”—*Satira* 3.

this nature, overlook beauties which they do not expect to find ; so that many an excellent picture is passed over and disregarded, and an indifferent or bad one admired,—and this upon low and even trivial considerations ; from whence arises naturally an indifference, if not a contempt, for the art,—at best a degree of esteem not very considerable, especially since there are comparatively so few pictures in which are to be found either nature closely represented, or beauty, or even fine workmanship.

Painting is indeed a difficult art, productive of curious pieces of workmanship, and greatly ornamental ; and its business is to represent nature. Thus far the common idea is just ; only that it is more difficult, more curious, and more beautiful than is commonly imagined. It is an entertaining thing to the mind of man to see a fine piece of art in any kind ; and every one is apt to take a sort of pride in it as being done by one of his own species, to whom, with respect to the universe, he stands related as to one of the same country or the same family. Painting affords us a great variety of this kind of pleasure in the delicate or bold management of the pencil ; in the mixture of its colours, in the skilful contrivance of the several parts of the picture and infinite variety of the tints, so as to produce beauty and harmony. This alone gives great pleasure to those who have learned to see these things. To see nature justly represented is very delightful ; it gives us pleasing ideas, and perpetuates and renews them ; pleasing, whether by their novelty or variety, or by the consideration of our own ease and safety, when we see what is terrible in themselves, as storms and tempests, battles, murders, and robberies ; or else when the subject is fruit, flowers, landscapes, buildings, histories, and, above all, ourselves, relations, or friends. Thus far the common idea of painting goes ; and this would be enough, if these beauties were seen

and considered as they are to be found in the works of the best masters, whether in paintings or drawings, to recommend the art. But this is such an idea of it as it would be of a man to say, he has a graceful and noble form, and performs many bodily actions with great strength and agility, without taking his speech and his reason into the account.

The great and chief ends of painting are to raise and improve nature, and to communicate ideas, not only those which we may receive otherwise, but such as without this art could not possibly be communicated, whereby mankind is advanced higher in the rational state, and made better, and that in a way easy, expeditious, and delightful. The business of painting is not only to represent nature, and to make the best choice of it, but to raise and improve it from what is commonly or even rarely seen, to what never was, or will be in fact, though we may easily conceive it might be.

I will add but one article more in praise of this noble, delightful, and useful art, and that is this:—the treasure of a nation consists in the pure productions of nature, or those managed, or put together and improved, by art. Now there is no artificer whatever that produces so valuable a thing from such inconsiderable materials of Nature's furnishing as the painter: it is next to creation. This country is many thousands of pounds the richer for Van Dyck's hand, whose works are as current money as gold in most parts of Europe, and this with an inconsiderable expense of the productions of Nature.—What a treasure then have all the great masters here and elsewhere given to the world!—*Richardson.* *

* I have quoted largely from Richardson's works on painting, not only because they are little known and I believe out of print, but because, with all their faults of style, bad grammar, and quaint expressions, they are written with an earnestness and elevation of feeling, a fullness

III.—When such a man as Plato speaks of painting as only an imitative art, and that our pleasure proceeds from observing and acknowledging the truth of the imitation, I think he misleads us by a partial theory. It is in this poor, partial, and so far false view of the art, that Cardinal Bembo has chosen to distinguish even Raphael himself, whom our enthusiasm honours with the name of divine. The same sentiment is adopted by Pope in his epitaph on Sir Godfrey Kneller; and he turns the panegyric solely on imitation, as it is a sort of deception. Though the best critics must always have exploded this strange idea, yet I know that there is a disposition towards a perpetual recurrence to it, on account of its simplicity and superficial plausibility. The truth is, painting is not to be considered as an imitation, operating by deception; so far from it that it is, and ought to be, in many points of view, and strictly speaking, no imitation at all of external nature. Perhaps it ought to be as far removed from the vulgar idea of imitation as the refined civilized state in which we live is removed from a gross state of nature; and those who have not cultivated their imagina-

of conviction, which would win toleration for greater faults. Sir Joshua Reynolds once declared that the perusal of Richardson's book had made him a painter.

Jonathan Richardson was born in 1665, and died in 1745: he was a portrait-painter of no particular merit, though Walpole calls him the best painter of a head that had appeared in this country. In 1719 he published "An Essay on the Art of Criticism as it relates to Painting;" and "An Argument in behalf of the Science of a Connoisseur." At this time art and all criticism relating to it were at the very lowest ebb, and the enthusiasm of Richardson, and the just and pure principles of art laid down in his books, were little understood and appreciated, were even met by open ridicule, while that puppy Jervas was hymned into immortality by his friend Pope, and Smollet, Young, Fielding, Sterne, made the taste for art and pictures a favourite subject for banter and satire. Had it been a *fashion*, it had perished; but it was founded in truth, and it survives.

tions, which the majority of mankind certainly have not, may be said, in regard to the arts, to continue in this state of nature. Such men will always prefer imitation to that excellence which is addressed to another faculty that they do not possess; but these are not the persons to whom a painter is to look, any more than a judge of morals and manners ought to refer controverted points upon those subjects to the opinions of people taken from the banks of the Ohio or from New Holland.

It is the lowest style only of art, whether of painting, poetry, or music, that may be said, in the vulgar sense, to be *naturally* pleasing; the higher efforts of those arts we know by experience do not affect minds wholly uncultivated. This refined taste is the consequence of education and habit: we are born only with a capacity of entertaining this refinement.

If deceiving the eye were the only business of the art, there is no doubt, indeed, but the minute painter would be more apt to succeed: but it is not the eye, it is the mind, which the painter of genius desires to address; nor will he waste a moment upon those smaller objects which only serve to catch the sense, to divide the attention, and to counteract his great design of speaking to the heart.—Leave it to the vulgar to suppose that those are the best pictures which are most likely to deceive the spectator.—*Sir J. Reynolds.*

IV.—If in a picture the story be well chosen and finely told, at least, if not improved;—if it fill the mind with noble and instructive ideas, I will not scruple to say it is an excellent picture, though the drawing be as much short of precise correctness as that of Correggio, Titian, or Rubens; the colouring as disagreeable even as that of Polidore, Battista Franco, or Michael Angelo: nay, though there is no other goodness but that of colouring and the pencil, I will venture to call it a good picture—that is, that it is good in these re-

spects:—in the first instance, here is a fine story artfully communicated to my imagination, not by speech nor writing, but in a manner preferable to either of them : in the other, there is a beautiful and delightful object, and a fine piece of workmanship, to say no more of it. There never was a picture in the world without some faults, and very rarely is there one to be found which is not notoriously defective in some of the parts of painting. In judging of its goodness, one should pronounce it such in proportion to the number of the good qualities it has, and their degrees of goodness. I will add that, as a philosopher, one should only consider the excellency we see, and enjoy that, as being all belonging to it; no more regretting what it has not, nor thinking of it so much as to diminish our pleasure in that it has, than we do want of taste in a rose, speech in a picture of Van Dyck, or life in one of Raphael.—*Richardson*.

V.—He that paints a history well must be able to write it: he must be thoroughly informed of all things relating to it, and conceive it clearly and nobly in his mind, or he can never express it upon the canvas. He must have a solid judgment with a lively imagination, and know what figures and what incidents ought to be brought in, and what every one should say and think. A painter therefore of this class must possess all the good qualities requisite to an historian, unless it be language, which, however, seldom fails of being beautiful when the thing is clearly and well conceived. But all this is not sufficient to him; he must moreover know the forms of the arms, the habits, customs, buildings, &c., of the age and the country in which the thing was transacted more exactly than the other need to know them; and as his business is not to write the history of a few years, or of one age or country, but of all ages and all nations, as occasion offers, he must have a proportionable fund of ancient and modern learning of all kinds.

As to paint a history a man ought to have the main qualities of a good historian, and something more, he must yet go higher, and have the talents requisite to a good poet,—the rules for the conduct of a picture being much the same with those to be observed in writing a poem; and painting, as well as poetry, requiring an elevation of genius beyond what pure historical narration does. The painter must imagine his figures to think, speak, and act, as a poet should do in a tragedy or epic poem, especially if his subject be a fable or an allegory. If a poet has, moreover, the care of the diction and versification, the painter has a task perhaps at least equivalent to that, even after he has well conceived the thing (over and above what is merely mechanical, and other particulars which shall be spoken to presently), and that is, the knowledge of the nature and effects of colours, lights, shadows, reflections, &c.; and as his business is not to compose one *Iliad* or one *Æneid* only, but perhaps many, he must be furnished with a vast stock of poetical as well as historical learning.

Besides all this, it is absolutely necessary to a history-painter that he understands anatomy, osteology, geometry, perspective, architecture, and many other sciences, which the historian or poet has no occasion to know.

I thought fit to do justice to the art of painting in the first place; and, before I entered upon the rules to be observed in the conduct of a picture, to tell the painter what qualities he himself ought to have: to which I will add (but not as the least considerable), that, as his profession is honourable, he should render himself worthy of it by excelling in it, and by avoiding all low and sordid actions and conversations, all base and criminal passions. His business is to express great and noble sentiments; let him make them familiar to him, and his own, and form himself into as bright a character as any he can draw. His art is of a vast

extent, and he stands in need of all the time and all the vigour of body and mind allowed to human nature; he should take care to husband and improve these as much as possible by prudence and virtue. The way to be an excellent painter is to be an excellent man; and these united make a character that would shine even in a better world than this.—*Richardson*.

VI.—A painter must not only be a poet, an historian, a mathematician, &c.; he must also be a mechanic; his hand and eye must be as expert as his head is clear, and lively, and well stored with science. He must not only write a history, a poem, a description, but in a fine character: his brain, his eye, his hand, must be busied at the same time. He must not only have a wise judgment to distinguish betwixt things nearly resembling one another but not the same (which he must have in common with those of the noblest professions); but he must, moreover, have the same delicacy in his eyes to judge of the tints of colours, which are of infinite variety; and to distinguish whether a line be straight or curved a little; whether this is exactly parallel to that, or oblique, and in what degree; how this curved line differs from that, if it differ at all, of which he must also judge; whether what he has drawn is of the same magnitude with what he pretends to imitate, and the like; and he must have a hand exact enough to form these in his work answerable to the ideas he has taken of them. An author must think, but it is no matter what character he writes—he has no care about that; it is sufficient if what he writes be legible: a curious mechanic's hand must be exquisite, but his thoughts are commonly pretty much at liberty; but a painter is engaged in both respects. When the matter is well thought and digested in the mind (a work common to painters and writers), the former hath still behind a vastly greater task than the other, and which, to perform

well, would alone be a sufficient recommendation to any man who should employ a whole life in attaining it.

But, by the way, it is not every picture-maker that ought to be called a painter, as every rhymers or Grub-street tale-writer is not a poet or historian : a painter ought to be a title of dignity, and understood to imply a person endued with such excellencies of mind and body as have ever been the foundations of honour amongst men.—*Richardson*.

VII.—Certainly we have in these days mean ideas about painting—mean and false ideas ! It has become a mere object of luxury or *virtù* : unless it be addressed to our personal vanity, or to the puerile taste for ornament, show, furniture, it is nothing. The noble art, which was once recognised as the priestess of nature, as a great moral power capable of acting on the senses and the imagination of assembled human beings, as such applied by the lawgivers of Greece, and by the clergy of the Roman Catholic Church—how is it now vulgarised in its objects !—how narrowed in its application ! And if it be said that in the present state of society, in these calculating, money-making, political, intellectual times, we are acted upon by far different influences, rendering us infinitely less sensible to the power of painting, then I think it is *not true*, and that the cultivated susceptibility to other moral or poetical excitements, as politics or literature, does not render us less sensible to the moral influence of painting ; on the contrary ; but she has fallen from her high estate, and there are none to raise her. The public—the national spirit—is wanting ; individual patronage is confined, is mis-directed, is arbitrary, demanding of the artist anything rather than the highest and purest intellectual application of his art, and affording nor space nor opportunity for him to address himself to the grand and universal passions, principles, and interests of human nature. Suppose a Michael

Angelo born to us in England ; we should not, perhaps, set him to make a statue of snow, but where or how would his gigantic genius, which revelled in the great deeps of passion and imagination, find scope for action ? He would struggle and gasp like a stranded leviathan !—*Visits and Sketches*, p. 246.

VIII.—A man may be a good connoisseur in general, and an ingenious man, and yet his judgment in many cases is not to be regarded ; he may be exactly upon the level with those that are neither one nor the other : there is a certain circle beyond which the wisest men are fools ; every man's capacity has its bounds, and it is not every one's talent to know the utmost extent of these, or to keep himself from making excursions. One connoisseur is well acquainted with the hands of some of the masters, or with some of their manners, but not with others : if he pretends to give his judgment in those cases wherein he is ignorant, it is at least an equal chance but he is wrong ; and if he is so, another, who may not be a better connoisseur in the main, though he is so in this particular, will probably differ from him. The dispute then will lie between a wise man and a fool in the present case ; but that there is a dispute at all is not from the obscurity of the science, but the indiscretion of one of the disputants. I have observed frequent instances of this inequality in ingenious men with some surprise ; I have known the same man talk like a very able connoisseur at one time, and at another like one that had never considered these things at all ; whether that he was at such times careless, or absent from himself, or that he was really out of his depth in those particulars, I know not.—*Richardson*.

IX.—What has been said may show the artist how necessary it is, when he looks about him for the advice and criticism of his friends, to make some distinction of the character,

taste, experience, and observation in this art of those from whom it is received. An ignorant, uneducated man may, like Apelles' critic, be a competent judge of the truth of the representation of a sandal; or, to go somewhat higher, like Molière's old woman, may decide upon what is nature in regard to comic humour; but a critic in the higher style of art ought to possess the same refined taste which directed the artist in his work.—*Sir J. Reynolds.*

X.—The duration and stability of the fame of the old masters of painting is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every chord of sympathetic approbation.—*Sir J. Reynolds.*

Their works seem endless as their reputation; to be many as they are complete; to multiply with the desire of the mind to see more and more of them; as if there were a living power in the breath of fame, and in the very names of the great heirs of glory "there were propagation too." It is something to have a collection of this sort to count upon once a-year; to have one last, lingering look yet to come. Pictures are scattered like stray gifts through the world; and while they remain, earth has yet a little gilding left, not quite rubbed off, dishonoured, and defaced.—*Hazlitt.*

XI.—Hampton Court is the great school of Raphael; and God be praised that we have so near us such an invaluable blessing! May the Cartoons continue in that place, and always to be seen, unhurt and undecayed, so long as the nature of the materials of which they are composed will possibly allow! May even a miracle be wrought in their favour, as themselves are some of the greatest instances of the Divine Power's interfering to endue a mortal man with abilities to perform such stupendous works of art!—*Richardson.*

XII.—Few works are more evanescent than paintings.

Sculpture retains its freshness for twenty centuries. The Apollo and the Venus are as they were. But books are perhaps the only productions of man coeval with the human race. Sophocles and Shakspeare can be produced and reproduced for ever. But how evanescent are paintings, and must necessarily be! Those of Zeuxes and Apelles are no more, and perhaps they bore the same relation to Homer and Æschylus that those of Guido and Raphael bear to Dante and Petrarch. There is one refuge from the despondency of this contemplation. The material part, indeed, of their works must perish, but they survive in the mind of man, and the remembrances connected with them are transmitted from generation to generation. The poet embodies them in his creations, the systems of philosophers are modelled to gentleness by their contemplation; opinion, that legislator, is infected with their influence; men become better and wiser; and the unseen seeds are perhaps thus sown which shall produce a plant more excellent even than that from which they fell.—*Shelley*.

XIII.—When I speak of a painter, I do not mean merely a professor, but any man (artist or not) of a liberal mind, with a strong feeling for nature as well as art, who has been in the habit of comparing both together. A man of a narrow mind and little sensibility, in or out of a profession, is always a bad judge; and possibly (as that ingenious critic the Abbé du Bos has well explained) a worse judge for being an artist.—*Price*.

Nothing so contracts the mind as a little practical dexterity, unassisted and uncorrected by general knowledge and observation, and by a study of the great masters of the art. An artist, whose mind has been so contracted, refers everything to his own narrow circle of ideas and execution, and wishes to confine within that circle all the rest of mankind.—*Price*.

XIV.—In a picture-gallery you see three hundred pictures you forget for one you remember.—*Shelley*.

XV.—People have strange ideas about what is natural in painting. They think a group of Dutch boors by Ostade *very natural*, and Correggio's Venus out of nature—whereas it is just the reverse. Those who study pictures must be careful not to confound genuine nature with conventional nature, and to recollect that St. Giles's is no more nature than St. James's.—*A. J.*

XVI.—There are people who, because they do not see at once in a great work of art all that they are told is there, satisfy themselves that therefore it does not exist. Their perception of deficiency is transferred, through predominant self-esteem, from themselves to the object they look on—very consolatory!—*A. J.*

XVII.—S'il ne s'agit pas d'autre chose que d'imiter plus ou moins fidèlement la nature par des lignes et par des couleurs, qu'importe au bonheur ou à la dignité de l'espèce humaine que cette imitation ait été grossière dans un siècle, et admirable dans un autre? Au contraire, quand on considère la peinture dans les phases qu'elle a parcourues comme l'expression imparfaite, il est vrai, mais progressive, à laquelle ont dû recourir les peuples modernes avant que leurs langues fussent formées;—quand on réfléchit que c'est là, dans ces œuvres si informes, qu'ont été déposées les émotions les plus fortes et les plus pures de leur cœur, ainsi que les créations les plus naïves de leur imagination;—quand on pense qu'il était dans leur espérance et dans leur intention que ces monumens dédaignés par nous fussent immortels et rendissent à jamais témoignage de leur enthousiasme et de leur foi,—alors on devient moins difficile sur les divers genres de mérite dont la réunion constitue ce qu'on est convenu d'appeler un chef-d'œuvre, et l'on commence enfin à négliger un peu la surface des choses afin de

pénétrer plus avant dans leur nature.—*Rio (de la Poésie Chrétienne : Forme de l'Art).*

XVIII.—Art is the blossom of man's mind, as virtue is the fruit.—*A. J.*

XIX.—What Goethe says of poets must needs be applicable to painters. He says, "If we look only at the principal productions of a poet, and neglect to study himself, his character, and the circumstances with which he had to contend, we fall into a sort of atheism, which forgets the Creator in his creation."

I think most people admire pictures in this sort of atheistical fashion ; yet, next to loving pictures, and all the pleasures they give, and revelling in all the feelings they awaken, all the new ideas with which they enrich our mental hoard—next to this, or equal with it, is the inexhaustible interest of studying the painter in his works. It is a lesson in human nature. Almost every picture (which is the production of mind) has an individual character reflecting the predominant temperament—nay, sometimes the occasional mood of the artist, its creator. Even portrait-painters, renowned for their exact adherence to nature, will be found to have stamped upon their portraits a general and distinguishing character. There is, besides the physiognomy of the individual represented, the physiognomy, if I may so express myself, of the picture ; detected at once by the mere connoisseur as a distinction of manner, style, execution, but of which the reflecting and philosophical observer might discover the key in the mind or life of the individual painter.

In the heads of Titian, what subtlety of intellect mixed with sentiment and passion ! In those of Velasquez, what chivalrous grandeur, what high-hearted contemplation ! When Ribera painted a head, what power of sufferance ! In those of Giorgione, what profound feeling ! In those of

Guido, what elysian grace! In those of Rubens, what energy of intellect—what vigorous life! In those of Van Dyck, what high-bred elegance! In those of Rembrandt, what intense individuality! Could Sir Joshua Reynolds have painted a vixen without giving her a touch of sentiment? Would not Sir Thomas Lawrence have given refinement to a cook-maid? I do believe that Opie would have made even a calf's head look sensible, as Gainsborough made our old Queen Charlotte look picturesque.

Michael Angelo and Parmigiano both painted the Three Fates; but those of Parmigiano look as though they could never grow old, and those of Michael Angelo as though they had never been young.—*A. J.*

XX.—When one sees an admirable piece of art, it is part of the entertainment to know to whom to attribute it, and then to know his history. When one is considering a picture or a drawing, and at the same time thinks this was done by him who had many extraordinary endowments of body and mind, and was withal a virtuous man and a fine gentleman in his whole life, and still more at his death, expiring in the arms of one of the greatest princes of that age, Francis I. King of France, who loved him as a friend.*

Another is of him who lived a long and happy life, beloved of the Emperor Charles V., and many others of the first princes of Europe. When one has another in his hand, and thinks this was done by one who so excelled in three arts, as that any one of them, in that degree he possessed them all, had rendered him worthy of immortality; and who moreover dared to contend with his sovereign (one of

Lionardo da
Vinci.

Titian.

Michael
Angelo.

* "Much has been said of the honour he received by expiring in the arms of Francis I.; it was indeed an honour (to the king) by which destiny in some degree atoned to that monarch for his future disaster at Pavia."—*Fuseli*.

the haughtiest Popes that ever was), and upon a slight offered to him to extricate himself with honour.

Another is the work of that great, self-formed, authentic Correggio. genius who was the model of all supernatural grace ; who alone painted heaven as surely it is, and hath represented to human weakness the angelic nature—this, too, by inspiration, not having had any master, or none but whom he left quite out of sight in the earliest progresses of his divine pencil. He even never saw the works of other great masters, having confined himself to his native Lombardy, except one single one of Raphael, and a great one indeed that was—his “ St. Cecilia”—when brought to Bologna ; and then, after considering it with long attention and the admiration it deserved, he had the spirit (and he had the right to that spirit) to say, “ Well, I am a painter too.” (*Anch'io sono pittore !*)

Another we shall consider as the work of him who restored painting when it was almost sunk—of him whom his art made honourable, but who, neglecting and despising greatness with a sort of cynical pride, was treated suitably to the figure he gave himself, not to his merit ; which, not having philosophy enough to bear it, broke his heart. Another is performed by one who, on the contrary, was a fine gentleman, and lived in great magnificence, and was much honoured by his own and foreign princes,—who was a courtier, a statesman, and a painter, and so much all these that, when he acted in either character, *that* seemed to be his business, and the others his diversion. When one thus reflects, besides the pleasure arising from the excellencies and beauties of the work, the fine ideas it gives us of natural things, the noble way of thinking one finds in it, and the pleasing thoughts it may suggest to us, an additional pleasure results from these reflections.

But, oh the pleasure ! when a connoisseur and lover of

Annibal
Carracci.

Rubens.

Raphael.

art has before him a picture or drawing of which he can say—"This is the hand, these the thoughts, of him who was one of the politest, best-natured gentlemen that ever was; who was beloved and assisted by the greatest wits and the greatest men then at Rome, at a time when politeness and all those arts which make life truly agreeable were carried to a greater height than at any period since the reign of Augustus,—of him who lived in great fame, honour, and magnificence, and died universally lamented, and even missed a cardinal's hat only by dying a few months too soon; but was, above all, highly esteemed and favoured by two Popes, the only ones who filled the chair of St. Peter in his time;—one, in short, who could have been a Lionardo, a Michael Angelo, a Titian, a Correggio, a Parmigiano, a Rubens, or any other, when he pleased; but none of them could ever have been a Raphael!" When we compare the hands and manners of one master with another, and those of the same man in different times; when we see the various turns of mind and excellencies; and, above all, when we observe what is well or ill in their works,—as it is a worthy, so it is also a very delightful exercise of our rational faculties.—*Richardson.*

XXI.—The painters of the Roman school were the best designers, and had more of the antique taste in their works than any of the others, but generally they were not good colourists. Those of Florence were good designers, and had a kind of greatness, but it was not antique. The Venetian and Lombard schools had excellent colourists, and a certain grace, but entirely modern, especially those of Venice; but their drawing was generally incorrect, and their knowledge in history and the antique very little. And the Bolognese school of the Carracci is a sort of composition of the others; even Annibal himself possessed not any part of painting in the perfection which is to be seen in those from whom his

manner is composed, though, to make amends, he possessed more *paris* than perhaps any other master, and all in a very high degree. The works of those of the German school have a dryness and ungraceful stiffness, not like what is seen amongst the old Florentines. The Flemings were good colourists, and imitated nature as they conceived it—that is, instead of raising nature, they fell below it, though not so much as the Germans, nor in the same manner. Rubens himself lived and died a Fleming, though he would fain have been an Italian; but his imitators have caricatured his manner—that is, they have been more Rubens in his defects than he himself was, but without his excellencies. The French, excepting some few of them (N. Poussin, Le Sueur, Sebastian Bourdon), as they have not the German stiffness nor the Flemish ungracefulness, neither have they the Italian solidity; and in their airs of heads and manners they are easily distinguished from the antique, how much soever they may have endeavoured to imitate it.—*Richardson*.

XXII.—The critic of art ought to keep in view not only the capabilities, but the proper objects of art. Not all that art can accomplish ought she to attempt. It is from this cause alone, and because we have lost sight of these principles, that art among us is become more extensive and difficult, and less effective and perfect.—*Lessing*.

XXIII.—There is no more potent antidote to low sensuality than the adoration of beauty. All the higher arts of design are essentially chaste, without respect of the object. They purify the thoughts, as tragedy, according to Aristotle, purifies the passions. Their accidental effects are not worth consideration. There are souls to whom even a vestal is not holy.—*A. W. von Schlegel*.*

* Fragments from German Writers, translated by Mrs. Austin, pp. 17-20.

XXIV.—Here it may be proper to take notice of the prejudice many people have to naked figures. It is difficult to discover any settled rules of propriety in the different modes of dress, as all ages and nations have fluctuated with regard to their notions and fashions in this matter. The Greek statues of the Laocoon, Apollo, Meleager, Hercules; the fighting and dying Gladiator, and the Venus de Medicis, though altogether without drapery, yet surely there is nothing in them offensive to modesty, nothing immoral: on the contrary, looking on these figures, the mind of the spectator is taken up with the surprising beauty or sublimity of the personage, his great strength, vigorous and manly character; or those pains and agonies that so feelingly discover themselves throughout the whole work. It is not in showing or concealing the form that modesty or the want of it depends; they arise entirely from the choice and intentions of the artist himself. The Greeks and other great designers gave into this practice (of representing the figure undraped) in order to show in its full extent the idea of character they meant to establish. If it was beauty, they show it to you in all the limbs; if strength, the same; and the agonies of the Laocoon are as discernible in his foot as in his face. This pure and naked nature speaks a universal language, which is understood and valued in all times and countries, where the Grecian dress, language, and manners are neither regarded nor known. It is worth observing also that many of the fair sex do sometimes betray themselves by their over-delicacy (which is the want of all true delicacy) in this respect. But I am ashamed to be obliged to combat such silly affectations; they are beneath men who have either head or heart; they are unworthy of women who have either education or simplicity of manners; they would disgrace even waiting-maids and sentimental milliners.—*Barry*.

XXV.—A fine gallery of pictures is a sort of illustration

of Berkeley's theory of matter and spirit. It is like a palace of thought—another universe, built of air, of shadows, of colours. Everything seems palpable to feeling as to sight; substances turn to shadows by the arch-chemic touch; shadows harden into substances; “the eye is made the fool of the other senses, or else worth all the rest.” The material is in some sense embodied in the immaterial, or at least we see all things in a sort of intellectual mirror. The world of art is an enchanting deception. We discover distance in a glazed surface; a province is contained in a foot of canvas; a thin evanescent tint gives the form and pressure of rocks and trees; an inert shape has life and motion in it. Time stands still, and the dead reappear by means of this so potent art!

What hues (those of nature mellowed by time) breathe around, as we enter! What forms are there woven into the memory! What looks, which only the answering looks of the spectator can express! What intellectual stores have been yearly poured forth from the shrine of ancient art! The works are various, but the names the same: heaps of Rembrandts frowning from their darkened walls—Rubens's glad gorgeous groups—Titian's more rich and rare—Claude always exquisite, sometimes beyond compare—Guido's endless cloying sweetness—the learning of Poussin and the Carracci—and Raphael's princely magnificence, crowning all. We read certain letters and syllables in the catalogue, and at the well-known magic sound a miracle of skill and beauty starts to view.

Pictures are a set of chosen images, a stream of pleasant thoughts passing through the mind. It is a luxury to have the walls of our rooms hung round with them, and no less so to have such a gallery in the mind,—to con over the relics of ancient art bound up “within the book and volume of the

brain, unmixed (if it were possible) with baser matter." A life passed among pictures, in the study and the love of art, is a happy, noiseless dream: or rather it is to dream and to be awake at the same time, for it has all "the sober certainty of waking bliss," with the romantic voluptuousness of a visionary and abstracted being. They are the bright consummate essences of things, and he who knows of these delights, "to taste and interpose them oft, is not unwise!"
—*Hazlitt*.

* * * The reader is requested to observe, that in the following Catalogues the letters P. or W. signify that the picture is painted on panel or wood; C. that it is painted on canvas. In the measurements the height is always placed first. Thus, 2 ft. by 3 ft. signifies that the picture is two feet high by three feet wide; 3 ft. by 2 ft., that it is three feet high by two feet wide.

A portrait is understood to be *life-size*, and to represent the person to the waist, when not otherwise expressed; *half-length*, signifies that the figure is seen below the waist, and one or both hands introduced. *Three-quarters*, that the figure is seen nearly to the knees. This is sometimes called *Kitcat length*, because the members of the Kitcat Club were so painted by Sir Godfrey Kneller, which made this particular size fashionable.

THE
NATIONAL GALLERY,
INSTITUTED 1824.

You then, whose judgment the right course would steer,
Know well each *artist's* proper character,
His fable, subject, scope, ——
Religion, country, genius of his age;
Without all these at once before your eyes,
Cavil you may, but never criticise.—POPE.

THE NATIONAL GALLERY.

INTRODUCTION.

IT has been a subject of astonishment to intelligent foreigners that, in a country like England, possessed of such vast resources both in wealth and power, no National Gallery of art belonging, or at least accessible, to the public at large, should have existed till within the last twenty years. If, on the death of Charles I., his magnificent collection, instead of being sold for some paltry thousands, had been retained as the property of the Commonwealth, we should now rival the most celebrated foreign galleries in the possession of grand works of art. After the purchase of the gallery of the Duke of Mantua, King Charles's collection included about 387 pictures of value, among which were 9 by Raphael, 16 by Giulio Romano, 11 by Correggio, 28 by Titian, 20 by Van-dyck, &c.; and persons conversant with the history of the arts in England, who meet, in the galleries of foreign Princes, chef-d'œuvres once in our possession, obtained at great cost and afterwards sold beneath their value, may be pardoned if on such occasions, they do not feel like citizens of the world, but rather indulge in some private and patriotic regrets for a loss now irretrievable. Something of this coarseness of taste and ill-understood economy might have been imputed to the republican and utilitarian spirit of those times, had we not seen that the English Government, one hundred and fifty years after the dispersion of King Charles's pictures, and when directed by principles diametrically opposite, did not

display more wisdom, taste, or foresight, than the stern puritanical republicans of 1649. During the French invasion of Italy in 1797-8 the nobles of that country, impoverished by the heavy contributions exacted from them, found themselves under the necessity of disposing of the works of art long accumulated in their families. These were, according to the Italian custom, in all cases so strictly entailed, that nothing but such a convulsion as then shook the whole frame of civilised society to its very basis could have effected their alienation. The Princes Borghese, Colonna, Barberini, Chigi, Corsini, Falconieri, Spada, Lancelotti, and others, parted with their pictures, reluctantly indeed, and at prices far beneath their real value. At this period the outlay of about £20,000 would have secured to this country the possession of some of the grandest works of art now existing, and a representation to this effect was made to the Government, but remained unnoticed. What were Titians and Correggios to us in those days,

“ When rumour of oppression and deceit,
Of unsuccessful or successful war,”

filled all ears, occupied all minds? A lieutenant in the navy was then a greater man than Raphael: and it must be allowed that, had Pitt and his ministry taken up the matter seriously, though thanks and deathless praise would have been their meed to all later times, the national feeling would *then* have been against them. The opportunity passed away, never to be recalled. The public spirit of England, so magnificently displayed in the building of hospitals and bridges, and fighting, at her own cost, the battles of all Europe, has not till lately been directed to the fine arts: not till lately has a feeling been awakened in the public mind, that, in the endeavour to humanise and educate the heart of a nation for all noble and all gentle purposes, art, if not the most important, is no despicable means towards that greatest end.

It appears that, between the years 1804 and 1823, the idea of forming a National Gallery of art had several times been suggested to the Government, but in vain. Sir Francis Bourgeois, who in 1811 left his fine collection to Dulwich College, wished to have appropriated it to the nation at large, provided a suitable building were prepared to receive it. This offer was not accepted.

In the year 1823 John Julius Angerstein, a wealthy banker and merchant of London, died and left to his heirs a gallery of 38 pictures, many of which were considered first-rate in point of beauty and value. Mr. Angerstein had acquired them by a judicious outlay of ready money during the war, and had been assisted in the selection by his two friends, Benjamin West and Sir Thomas Lawrence. There were, notwithstanding, some copies, since detected, and some indifferent pictures, in the number. The expediency of purchasing this collection was urgently pressed on the Government by Mr. Agar Ellis (afterwards Lord Dover) and Sir George Beaumont. Meantime the King of Bavaria, the Prince of Orange, and others, sent to treat with the heirs of the property. A sensation, amounting to apprehension, was excited among those who felt the importance of the crisis.* They were few, but they were influential.

* At this time, Sir Thomas Lawrence, being consulted as to the value which ought to be set on the whole collection, wrote back the following hurried reply, which strongly expresses both his high opinion of the pictures, and his alarm lest they should be sent out of the country :—

“ Dear Angerstein,—I do most sincerely think that you should not ask less than 70,000*l.* from the Prince of Orange ; and as sincerely do I pray and implore that even at that price he may not have them. At least, before they are sold, as just patriotism and due to our country, they should be offered for a less sum to the Government—to Lord Liverpool. Ever most truly yours, but at this instant with great anxiety and dread,

THOMAS LAWRENCE.”

Still Lord Liverpool hesitated. He and the other ministers were absolutely intimidated by the fierce attacks of the economists, and scarcely dared to propose such a measure themselves, dreading the apathy of some and the animosity of others. Lord Dover acknowledged that he should have wanted courage to bring the subject before the House of Commons, had it not been for the stimulating zeal of Sir George Beaumont. This accomplished and enthusiastic man was indefatigable in his exertions and representations. One of his letters to Lord Dover at this time is very striking:—

“ You have proved yourself so sincere a friend to the arts, that I am sure you must have heard the report that Lord Hertford is in treaty for and likely to purchase Angerstein’s pictures; but that, if he finds the nation will buy them, he will give up his claim. I hope the latter part of the report is true, and that the country will purchase. You manifested such sincere and laudable zeal to bring this about, that I have great hopes you will carry your point: certainly I would rather see them in the hands of his Lordship than have them lost to the country; but I would rather see them in the Museum than in the possession of any individual, however respectable in rank or taste; because taste is not inherited, and there are few families in which it succeeds for three generations. My idea, therefore, is, that the few examples which remain perfect can never be so safe as under the guardianship of a body which never dies; and I see every year such proofs of the carelessness with which people suffer these inestimable relics to be rubbed, scraped, and polished, as if they were their family plate, that I verily believe, if they do not find some safe asylum, in another half-century little more will be left than the bare canvases.”

At last Lord Liverpool took courage, and proposed to Parliament to purchase the Angerstein collection as it stood, at a

just valuation, and make it the nucleus of a National Gallery. The gentlemen who were most instrumental in determining the minister to this step were Lord Aberdeen, Lord Farnborough, Mr. Alex. Baring (now Lord Ashburton), Lord Dover, Lord Wharnccliffe, and Mr. William Smith of Norwich; but among the most influential and enthusiastic advocates of the measure were Sir George Beaumont, Galley Knight, and Sir Thomas Lawrence, then President of the Royal Academy. "Buy this collection of pictures for the nation," said Sir George Beaumont, "and I will add mine;" and the offer—the bribe shall we call it?—was accepted. In the November following Sir George thus writes to Lord Dover:—"Our friend Knight has informed me that Parliament has resolved upon the purchase of the Angerstein collection; and as I shall always consider the public greatly indebted to your exertions, I hope you will pardon my troubling you with my congratulations. By easy access to such works of art the public taste must improve, which I think the grand desideratum; for when the time shall come when bad pictures, or even works of mediocrity, shall be neglected, and excellence never passed over, my opinion is, we shall have fewer painters and better pictures. I think the public already begin to feel works of art are not merely toys for connoisseurs, but solid objects of concern to the nation; and those who consider it in the narrowest point of view will perceive that works of high excellence pay ample interest for the money they cost. My belief is, that the Apollo, the Venus, the Laocoon, &c., are worth thousands a-year to the country which possesses them."

The sum at which the whole of the Angerstein pictures were valued by competent judges was 57,000*l.*; to defray other incidental expenses Parliament granted the farther sum of 3000*l.*, in all 60,000*l.** The pictures remained for several

* The prices given for the three great collections sold in England within the last century may perhaps be interesting as data. The

years in the house of Mr. Angerstein in Pall-mall, where they were first opened to the public on the 10th of May, 1824. They were placed in the edifice they now occupy in 1838, and it was opened to the public on the 9th of April in that year.

In the mean time, the original collection had been materially increased by purchases and bequests. In 1825 three fine pictures, viz. the Bacchus and Ariadne of Titian (No. 35), the Dance of Bacchanals by Nicolo Poussin (No. 62), and, subsequently, Annibal Carracci's "Christ and St. Peter" (No. 9), were purchased of Mr. Hamlet the jeweller, for 8000*l*. In the same year the exquisite little Correggio (No. 23) was bought from Mr. Nieuwenhuys for 3800 guineas.

In 1826 Sir George Beaumont (dear be his memory therefore to every lover of art and of his country !) made a formal gift of his pictures, valued at 7500 guineas, to the nation. This was the first example given of private munificence. Sir George, besides being a passionate lover of art, was himself a fine artist. The pictures he had collected round him were not mere objects of pride or taste, but the loved companions of his leisure—the revered models of his art: we are told he used to gaze upon them by the hour; he could scarcely bear to be absent from them. Yet, endowed with a truly poetical and elevated mind, he appears

Houghton pictures, 232 in number, collected by Sir Robert Walpole, were sold to the Empress Catherine of Russia for 43,500*l*. The pictures were overvalued, even in the estimation of Horace Walpole, and the Empress never paid more than 36,000*l*. of the money, and, in the extremity of her imperial indignation, she refused to look at them, or to allow them to be taken out of the packing-cases in which they arrived at St. Petersburg. Her disgust at being, as she thought, overreached, was stronger than her love for fine pictures. The Orleans collection, consisting of 296 pictures, was sold, in 1798, for 43,555*l*.; and the Angerstein collection of 38 pictures was valued and sold at 57,000*l*.

to have felt and understood one of the highest, truest sources of delight, when, "with ambition, modest yet sublime," he made of this rich sacrifice a *gift*, and not a *bequest*, and had the gratification while he yet existed of seeing his pictures, by him not only valued but loved, hung up in public view to bestow on thousands "unreproved pleasure." And, as this was most nobly done, so there was something affecting in his request to be allowed to retain till his death one little picture, a favourite Claude, which had long been in his possession. For several years he had never moved from one residence to another without it; but carried it about with him like a household god. This picture (No. 61) will henceforth be consecrated by these grateful and tender recollections in the mind of every spectator.*

In the year 1831 a magnificent addition was made to the Gallery by the bequest of the Rev. William Holwell Carr, a clergyman who had expended his private fortune in the acquisition of works of art, and left to the nation thirty-one pictures, most of them excellent works of the Italian school.

In 1834 a most important acquisition was made by the purchase of two celebrated works of Correggio, the Education of Cupid, and the Ecce Homo, which had been bought by the Marquess of Londonderry with the collection of Murat, and were by him sold to the nation for 10,000 guineas.

* Sir George Beaumont died on the 7th of February, 1827, at the age of seventy-four. The friendship between him and Wordsworth has been celebrated by the latter in many beautiful poetical compliments:—

"One woo'd the silent art with studious pains,
These groves have heard the other's pensive strains;
Devoted thus their spirits did unite
By interchange of knowledge and delight."

Which may be compared with Pope's elegant compliment to Jervas the painter:—

"Smit with the love of sister-arts we came,
And met congenial, mingling flame with flame," &c.

In 1838 Lord Farnborough bequeathed to the Gallery fifteen pictures, chiefly of Dutch and Flemish masters, and a few Italian, the value of which could not be less than seven or eight thousand pounds. Other benefactors of the Gallery are enumerated by name at the end of this Introduction.

The number of pictures is at present 177, of which 118 have been either presented or bequeathed by individuals. We possess one of the finest pictures of the Florentine school in the *Raising of Lazarus*;* but the school of Raphael is most inadequately represented in the *Saint Catherine*, beautiful as it is. We may esteem ourselves rich in Correggios (we have three among his finest productions, and he is the rarest of the first-rate masters, Michael Angelo excepted); also in pictures of Claude, and of Nicolò and Gaspar Poussin, and of Annibal Carracci and his school. We are poor in fine specimens of some of the best of the early Italian masters; of Gian Bellini, of Francia, of Perugino, the master of Raphael, of Fra Bartolomeo, of Frate Angelico—

“ The limner cowl'd, who never raised his hand
Till he had steep'd his inmost soul in prayer,”—

and others who flourished in the latter half of the 15th century, we have as yet nothing :† of Titian we have only one very good picture,—not one of his wondrous portraits ;

* I call it *Florentine*, because, though painted by the Venetian, Sebastian del Piombo, the composition is by Michael Angelo, and bears the stamp of his school of design.

† See Mr. Solly's Evidence before the Arts Committee in 1836 :—
“ I should say that painting was at its greatest state of perfection from 1510 to 1530; but even of that period there are a great number of painters whose works are not known in this country, as Gaudenzio Ferrari, Bernardino Luino, Cesare da Sesto, and Salaino (Milan); Andrea da Salerno (the Raphael of Naples); and painters of Bergamo, Padua, Verona, Treviso, whose works are all extremely fine, and would be desirable for a National Gallery (No. 1845).”

the only Giorgione is doubtful. Of the gorgeous Paul Veronese and the fiery Tintoretto there is nothing of consequence.* Of the power and splendour of Rubens we have some fair examples; but for the great pictures at Whitehall, which he painted for Charles I., and which lie there out of sight and out of mind, there is absolutely no space in our National Gallery. They exceed in dimensions (both in breadth and height) any room in it.† Of Salvator Rosa, whose great works are so often met with in England, we have but one picture—a noble one, it must be allowed. There are two fine Murillos, but of Velasquez nothing,—for the picture which bears his name is certainly not his: and of the other great masters of the Spanish school—Alonzo Cano, Zurbaran, Coello, el Mudo, el Greco—not one picture. We are as yet most poor in the fine masters of the Dutch school. There is not a single specimen of Hobbema or Ruysdael. The specimens of Vandervelde are insignificant; and of the beautiful conversation-pieces of Terburg, Gerard Douw, Netscher, Metz, Ostade, Franz Mieris, and their compeers, not one. But what is most extraordinary, and almost melancholy, is, our poverty in the works of Van Dyck, a painter almost naturalised among us; whose best years were spent in England, whose best works belong to us and our history. The only very good picture of his here—the portrait styled Gevartius—as a specimen of what his pencil could do, is invaluable; but otherwise not interesting. How would it keep alive in the mind of the people all the chivalrous, and patriotic, and historical associations connected with the families of our old

* The consecration of St. Nicholas is undoubtedly a fine picture; but when we speak of important works of Paul Veronese, we allude to such as are to be seen at Venice, Dresden, and in the Louvre. In the latter collection is the “Marriage at Cana,” which no room in our National Gallery is large enough to contain.

† *Vide* Evidence before the Arts Committee (1654).

nobility, to see from these walls the effigies of our Stanleys, Howards, Cecils, Percies, Russells, Cavendishes, Whartons, Villierses, with their noble dames and daughters, the Lady Margarets and Lady Dorotheas, looking down magnificent and gracious, as they have been immortalised by the pencil of Van Dyck ! Will no one bestow on us an Arundel, or a Derby, or a Hamilton—a Lady Carlisle, a Lady Wharton, a Lady Rich, a Sacharissa, or a Mrs. Hutchinson ? Most willingly would we dispense with some of the pictures now occupying the walls of the gallery, to make room for them :—but until we are thus gloriously enriched, those who worship Van Dyck, and those who would study him, must seek him at Windsor, or at Chatsworth, or at Wilton. Let it be allowed also to wish for a few more, and more distinguished, pictures of our own Sir Joshua Reynolds. The difficulties which must stand in the way of any government patronage of living artists will be understood at once ; but what individual spirit and generosity has begun in the case of Hilton's noble picture—" Sir Calepine rescuing Serena "—may, and it is to be hoped *will*, be carried much further ; guided, however, by elevated taste and genuine public spirit, and love of art for art's sake :—shameful would it be, and most pitiful, if the spirit of *jobbing*, which finds its way into most of our public undertakings, could be suffered to intrude into such a sanctuary as this. Under the present direction we may feel assured that it could not happen,—and that whatever is done will be done at least conscientiously.

The utter want of all arrangement and classification has been publicly and severely noticed ; but is not the number and choice of the pictures much too confined at present to admit of that systematic arrangement we admire in the foreign galleries of art ? It appears to me that the number of pictures should be at least doubled before any such arrangement could be either improving or satisfactory, though

undoubtedly the purposes for which the *National Gallery* has been instituted demand that it should be taken into consideration as soon as possible.* In the present state of the gallery, still in its very infancy, any comparison with some of the celebrated foreign galleries would be invidious and absurd. I will only observe that in the collection at Berlin, which was begun about the same time with our National Gallery, there are now about 900 pictures admirably arranged; in the glorious Pinacothek at Munich there are 1600 pictures, the arrangement of which appears to me perfect. The Florentine Gallery containing about 1500 pictures, that of the Louvre containing about 1350, that of Dresden about 1200, that of the city of Frankfort (of recent date, and owing its existence to an individual) about 340 pictures, all afford facilities in the study of art which we look for in vain, as yet, in our own.

A gallery like this—a national gallery—is not merely for the pleasure and civilization of our people, but also for their instruction in the value and significance of art. How far the history of the progress of painting is connected with the history of manners, morals, and government, and, above all, with the history of our religion, might be exemplified visibly by a collection of specimens in

* According to the testimony of Mr. Seguiet, given before the Parliamentary Committee, the space at present allotted would not allow of such an arrangement:—"Q. Has there been no provision in the plan of the National Gallery for the historical arrangements of pictures according to schools, and for making a distinction between the great schools of Italy and the different national schools?—A. I should doubt whether there is room for that.—Q. But has there been no arrangement with that view?—A. Certainly not.—Q. Have you ever turned your attention to what I called before the collection, their arrangement in schools, and their division, so as to make them as much historical as possible; connecting the masters with their pupils, and giving an instructive as well as an interesting view to the public of the pictures before them?—A. I think that would be exceeding desirable; but that, perhaps, can only be done in a very large collection."

painting, from the earliest times of its revival, tracing the pictorial representations of sacred subjects from the ancient Byzantine types of the heads of Madonnas and Apostles, through the gradual development of taste in design and sensibility to colour, aided by the progress in science, which at length burst out in fullest splendour when Leonardo da Vinci, Michael Angelo, Raphael, Correggio, Titian, were living at the same time. (What an era of light! it dazzles one's mental vision to think of it.) They effected much, but how much did they owe to their predecessors? As to the effect which would be produced here by the exhibition of an old Greek or Siennese Madonna, I can imagine it all; —the sneering wonder, the aversion, the contempt; for as yet we are far from that intelligence which would give to such objects their due relative value as historic monuments. But we are making progress: in the fine arts, as in many other things, knowledge comes after love. Let us not despair of possessing at some future period a series of pictures so arranged, with regard to school and chronology, as to lead the inquiring mind to a study of comparative style in art; to a knowledge of the gradual steps by which it advanced and declined; and thence to a consideration of the causes, lying deep in the history of nations and of our species, which led to both.

Meantime the very confined precincts assigned to the National Gallery have excited some well-founded misgivings, and people ask very naturally—"Suppose that another munificent spirit were to rise up among us, emulous of Sir George Beaumont, Mr. Carr, or Lord Farnborough, and bequeath or present a gallery of pictures to the nation: where are they to be hung?" There is indeed a room (a sort of cellar) beneath, where the few pictures not exhibited are for the present incarcerated, and which is intended, I believe, to receive those for which there is no room above stairs; but the arrangement of space and light is as bad as possible. We

may for the present comfort ourselves in the reflection that some twenty or thirty pictures, which now *adorn* the walls of these rooms, might be turned out without any great loss to the public, or any essential diminution of the value and attraction of our National Gallery. But this comfort can only last a certain time, and then——? I suppose we must have what the Scotch call a *flitting*, and seek house-room elsewhere.

NAMES of the TRUSTEES first appointed in 1824:—

THE EARL OF LIVERPOOL.	LORD FARNBOROUGH.
THE EARL OF RIPON.	SIR GEORGE BEAUMONT, BART.
THE EARL OF ABERDEEN.	SIR THOMAS LAWRENCE, P.R.A.

NAMES of the TRUSTEES in 1840:—

DUKE OF SUTHERLAND.	LORD COLBORNE.
MARQUESS OF LANSDOWNE.	LORD MONTEAGLE.
MARQUESS OF NORTHAMPTON.	SIR ROBERT PEEL.
EARL GREY.	SIR CHARLES BAGOT.
EARL OF ABERDEEN.	SIR JAMES GRAHAM.
EARL OF RIPON.	SIR MARTIN A. SHEE.
LORD ASHBURTON.	SAMUEL ROGERS, ESQ.
LORD FRANCIS EGERTON.	WILLIAM WELLS, ESQ.

The annual expenses of the establishment have varied little since the opening, and have never amounted to 1000*l.*, every charge, taxes, salaries, &c., included.

Referring to the evidence taken before the Committee of the House of Commons in 1836, it there appears that no funds are set apart or available for the purchase of pictures, and that the degree of responsibility resting with the trustees, keepers, and other officials, is not exactly defined, and by no means clear to themselves or to the public.

The number of rooms now open to the public is six, four large and two small. In the latter, which I suppose to be planned for cabinet pictures, are placed for the present some of the largest pictures we possess, to their great disadvantage:

while the grand drawings by Annibal Carracci, presented by Lord Francis Egerton, and the drawing of Baldassar Peruzzi, presented by Lord Vernon, are hung in the passage.

All persons are admitted to the Gallery without fee or distinction during the first four days of the week; the other two days are appropriated to students, who have permission to copy pictures. This permission is obtained by application to Mr. Seguiet, the keeper, sending at the same time a drawing or picture as a specimen of the ability of the applicant.

The fears once entertained that the indiscriminate admission of the public would be attended with danger to the pictures, or would prove otherwise inexpedient, have fortunately long since vanished; no complaint has ever been made. The deportment of those who are seen wandering through the rooms (on a holiday particularly), with faces of curiosity, pleasure, and astonishment, has hitherto been exemplary; and to listen to their remarks, and to the questions they put to the attendants (always replied to with intelligence and civility), is sometimes highly interesting and amusing.

On Whit-Monday, 1840, the number of persons admitted was 14,000. The number during the whole week was 24,980.

The number of persons admitted during the year 1835 was 130,000. The number admitted from October, 1839, to October, 1840, was 768,244.

The average number admitted daily is therefore about 2830.

These numbers are given on the authority of the under-keeper.

Here follow the names of those individuals who have presented or bequeathed pictures to the National Gallery of England from its foundation in 1823 to the year 1840.

Sir George Beaumont, Bart., presented	.	.	1825.	15 pictures.
The Rev. W. Long presented	.	.	1825.	1 „

M. M. Zachary, Esq., bequeathed . . .	1826.	1	pictures.
The late Duke of Sutherland presented . . .	1828.	1	„
The Dowager Lady Beaumont presented. . .	1828.	2	„
The Rev. William Holwell Carr bequeathed . .	1831.	34	„
George James Cholmondely, Esq., bequeathed	1831.	3	„
James Forbes, Esq., bequeathed	1835.	1	„
The Rev. R. E. Kerrick presented.	1835.	1	„
King George IV. presented		1	„
King William IV. presented.	1836.	6	„
Lieut. Colonel John Hervey Olney bequeathed	1837.	18	„
Lieut. General William Thornton presented .	1837.	1	„
Charles Earl of Blessington bequeathed . . .	1837.	1	„
Mr. Sergeant Taddy presented	1837.	1	„
F. Robertson, Esq.	1837.	1	„
H. Singleton, R.A.	1837.	2	„
The Duke of Northumberland presented . . .	1838.	6	„
Charles Lord Farnborough bequeathed . . .	1838.	16	„
By subscription presented	1838.	1	„
Galley Knight, Esq., presented	1839.	2	„
Lord Vernon presented	1839.	2	„
Capel Lofft, Esq., presented.	1839.	1	„
Charles Earl of Liverpool presented		1	„
William Wilkins, Esq., presented		1	„
Rev. Dr. Hawes, of Salisbury, bequeathed .		1	„
The Governors of the British Institution presented		6	„
The Lord Francis Egerton presented	1837.	2	drawings.

Seven of these pictures are not yet hung up. Among them are the “Leda,” painted (and not well painted) after a celebrated composition of Michael Angelo: the original drawing is now in possession of the Royal Academy; “Mars and Venus,” attributed to Tintoretto; and a well-known picture of Bartholomew Sprangher, “Men destroyed by Dragons,”—an example of the spurious and outrageous style introduced from Italy, and so much the fashion in Germany before the time of Rubens. Nor are the other pictures in the regions below worth much. Dr. Waagen, in his evidence before the Commons, has this observation:—“I think the National Gallery should have the power, when it received bequests from individuals, to exchange or transfer them to the provincial galleries, and the power of selling, for the benefit of the Gallery, any which might tend to degrade the public taste.”

I would instance the fine copy of Correggio’s “Ecce Homo,” attributed to Ludovico Carracci, as a picture which might be elsewhere very desirable, and is here superfluous, now that we possess the original.

EXTRACT from the EVIDENCE of MR. SEGUIER, Keeper of the National Gallery, before the Committee of the House of Commons in 1836.

“ 1570. Q. Should you not wish, for a national collection, that the history of each painting should be traced as closely as possible ?

A. It would be very desirable.

Q. And, therefore, should not the collection in a National Gallery be founded on history as well as criticism ?

A. I should think it should.

Q. Judging by criticism alone would be judging without much certainty ?

A. It would.

Q. If you can ascertain that a picture was painted expressly for a particular palace, or a particular church, and you can trace it thither, is it not desirable to do so ?

A. I think that is very desirable.

Q. You would, of course, suggest a catalogue *raisonné* ?

A. Yes.

Q. You consider that indispensable to any gallery ?

A. Yes.”

CATALOGUE
OF THE
NATIONAL GALLERY.

MICHAEL ANGELO BUONAROTTI and SEBASTIAN DEL
PIOMBO.

1. The Raising of Lazarus.

“ He cried with a loud voice, Lazarus, come forth. And he that was dead came forth, bound hand and foot with grave-clothes : and his face was bound about with a napkin. Jesus said unto them, Loose him, and let him go.”—*John xi. 43, 44.*

“ THE point of time chosen is after the completion of the miracle. Lazarus is represented sitting on the stone coffin which had contained his body, supported by three men, who, having been employed to remove the lid from the sepulchre, are now relieving him from the grave-clothes with which he was enveloped. Jesus, standing in the midst, appears to be addressing him after his return to consciousness, in words, as may be supposed, not unlike those which he had before used to Martha and Mary : ‘ I am the resurrection and the life ; he that believeth in me shall never die : ’ ” (or, as others have interpreted the action, he is appealing to his heavenly Father to bear witness to his divine mission : ‘ I knew that thou hearest me always ; but because of the people which stand by I said it, that they may believe that thou hast sent me ; ’ or, according to others, he is uttering the command, ‘ Loose him, and let him go ; ’ which last appears to me the right interpretation). “ The first great moment is past, and the overwhelming and indescribable emotions, occasioned by the miracle in the breasts of the spectators, have somewhat sub-

sided, and have given place to varied feelings of astonishment, reverence, or devotion. Immediately behind the figure of Christ is an old man, who looks awe-struck upon the reanimated corpse, elevating both his hands; a figure admirable for the expression, and which Buonarrotti repeated many years afterwards in the *Last Judgment*; and in the foreground, on the left, is seen another old man, kneeling at the feet of Christ, his withered hands folded in trembling adoration. The figure of Lazarus is a masterpiece, as well for the invention as the execution; it forms, with the men employed to unbind him, the most prominent group in the picture. The drapery is admirably disposed for effect: the deep shadow cast over his face by the linen napkin round his head vividly recalls to mind the night of the grave which but just before enveloped him; the eye looking eagerly from this shade upon Christ, his Redeemer, shows us on the other hand the newly awakened life in its most intellectual organ; he looks out from his shrouded prison on this new world with hurried amazement, as if death had scarcely yet resigned his power over his senses." (The leading expression in the countenance and figure of Lazarus is certainly not gratitude or adoration, as it has been assumed,—but wild astonishment and a sort of unconscious impatience to release himself from the ghastly incumbrances which bound him hand and foot.) "The man who supports the body leans forward, speaking to one of his companions, who is looking up, and thus the upper part of his figure throws a projecting shadow over the neck and part of the head of Lazarus, whose face, by being kept entirely in shadow, acquires a great augmentation of sublimity. Behind the figure of Christ is seen the youthful head of St. John, who is evidently replying to the arguments raised against the credibility of the miracle by a man who is addressing him." (This man, like many others in the world, is disputing against the existence of that which he will not even turn

round his eyes to behold.) “Further off, behind these figures, is a group of Pharisees, whose unbelief of the divine character and mission of Jesus is combated by a man who, pointing energetically towards the action represented in the foreground, seems to say, “Could any one not sent from God have restored, as he hath done, the dead to life?”—*Ottley*.

Hazlitt, in his critique on this picture, speaks of the *composed* air of the women introduced. This is an obvious misapprehension, or a lapse of memory. The admirable figures of Martha and Mary are anything but composed. The first turns away her head fearing, sickening at what she most desires; the other is gazing up at the Saviour, all faith, hope, and gratitude: and herein the characters of the two sisters, as well as their deportment on the occasion, are finely discriminated.*

The point of sight is high up in the picture, considerably above the heads of the principal figures; and this choice was no doubt adopted by the artist conformably to the custom of the period, in order that he might be the better enabled to fill his work with rich matter. The background is much in the Venetian style. The distance represents a view of Jerusalem, and a river traversed by a bridge, on the banks of which is seen a group of women washing clothes. A striking effect is produced in this part of the performance by the bridge and the arched entrance into the city being represented in shadow, while the houses and bank of the river appear through them illuminated by sunshine. As to the execution in detail, it is inconceivably fine. The hands, feet, draperies, heads, features, are modelled with the utmost care, and are worthy of the closest observation and study. The kneeling figure of Mary, and the foreshortening of her

* For this reason I cannot imagine why Mr. Landseer supposes the kneeling figure to be Martha; every circumstance of the picture and the story contradicts it.

hand and arm, which seem to project from the canvass, are very striking.

The masses of light and shadow throughout are broad and simple in their principle; and to the colouring the artist has given all the depth and richness of tone of the Venetian school, without any ill-suited mixture of its characteristic gaiety. For the very dark tone of the flesh-colour in *some* of the figures, and *not* in others, I find myself unable to account: the same thing occurs in many old pictures, and is remarkable in the Holy Family of Sir Thomas Baring's Gallery, also by Michael Angelo and S. del Piombo.* Upon the front of the raised pavement whereon stands the figure of our Saviour is the inscription:—

Sebastianus Venetus Faciebat.

This celebrated picture has been pronounced by a distinguished connoisseur (Dr. Waagen) to be "the most important specimen of the Italian school now in England;" another (Mr. Solly), styles it "the second picture in the world:" but besides its fame and its intrinsic merit, there are circumstances and associations connected with its production and subsequent history which lend it a peculiar interest even for the mere amateur. It is one of the very few pictures extant in which the characteristic power and beauty of the finest school of design and the finest school of colouring in the world have been combined. The composition and drawing are by Michael Angelo, the great Florentine; the painting by Sebastian del Piombo, of Venice, who had studied under Bellini and Giorgione, those first masters of the Venetian school of colouring. The proper name of this painter was Sebastiano Luciano; but on being appointed to the office of affixing the seal of lead (*piombo*) to the papal ordinances, which obliged him to adopt the clerical habit, he received

* Michael Angelo appears to have exercised a certain influence over Sebastiano in colour as well as design: at least we can trace in the historical works of the latter that dark, or rather blackish tone in the flesh, and in general those principles of colour which Michael Angelo has adopted in his frescoes, and which are not in accordance with the Venetian style, nor with that of Sebastiano in his portraits. See the interesting and instructive notes which Mr. Eastlake has appended to his translation of Goethe's theory of colours for some remarks respecting the very dark complexion of the ancient Madonnas, which it appears was a matter of religious tradition.

his Italian appellation of Frá Sebastiano del Piombo.* He came to Rome upon the invitation of Agostino Chigi in 1511, about the time when Raphael and his scholars were employed by that opulent merchant to decorate with fresco paintings his villa, now known as the "Villa Farnesina." It appears that, although Sebastian was found deficient as a designer, he was admired for the mellow beauty of his colour, then a fascinating novelty to the Roman public. At this time the lovers of painting at Rome were divided in opinion as to the relative merits of Michael Angelo and Raphael, and had ranged themselves in two parties; the admirers of the Florentine artist earnestly maintaining *his* pre-eminence, while the far more numerous partisans of the princely Raphael, who was idolised for his personal qualities, insisted on his superiority, except in design, of which they allowed Michael Angelo to be the "presiding deity,"—*il dio del disegno*. This grand dispute, hardly settled up to our own time, somewhat resembles the war between the Goethe and Schiller parties in Germany, and may be dismissed for the present with Goethe's humorous reproof: "Let them be thankful that they have two such fellows to dispute about!"

Sebastian del Piombo was one of the few who sided with Michael Angelo, and gained thereby his friendship and assistance. Sebastian was a consummate portrait-painter and an admirable colourist, but by no means distinguished in the loftier departments of his art. "He was," says Lanzi, "without the gift of invention, and in compositions of many figures slow and irresolute,—*facile a promettere, difficile a cominciare, difficilissimo a compiere*:" he mentions several pictures in which he was *known* to have been assisted by Michael Angelo. The oft-repeated story that Michael Angelo associated Sebastian with himself, and gave him the cartoons of his grand designs, to which the Venetian was to lend the magical hues of his palette, for the purpose of crushing Raphael, luckily rests on no authority which obliges us to believe it: it is quite inconsistent with the character of Michael Angelo, who was a *good hater*, but not one who would have stooped to a trick of cunning, out of envy to a rival. The facts I believe to have been these:—Michael Angelo, with characteristic haughtiness, disdained to enter into any acknowledged rivalry with Raphael, and put forward Sebastian del Piombo as no unworthy competitor of the great Roman painter. Raphael bowed before Michael Angelo, but he felt too strongly his superiority to Sebastian to yield the

* As this was an office of great profit, and could be discharged by deputy, it was frequently bestowed on eminent professors of the fine arts: it had been given, for instance, to Bramante, and was offered to Titian, who declined it. We learn that, after obtaining this sinecure, Sebastian almost wholly abandoned his pencil for his lute, giving himself up to society, and to poetry and music, in which, like so many of the old painters, he excelled.

palm to him.* To determine this point, the cardinal Giulio de' Medici, afterwards Clement VII., commanded this picture of the Raising of Lazarus from Sebastian, and at the same time commissioned Raphael to paint the Transfiguration: both were intended by the cardinal as altarpieces for his cathedral of Narbonne, he having lately been created Archbishop of Narbonne by Francis I. On this occasion Michael Angelo, well aware of the deficiencies of his friend Sebastian, furnished him with the design, and, as it is supposed, drew some of the figures himself on the canvas;† but he was so far from doing this secretly, that Raphael heard of it, and is said to have exclaimed,—“Michael Angelo has graciously favoured me in that he has deemed me worthy to compete with himself and not with Sebastian!” The two pictures were exhibited together at Rome in 1520, the year of Raphael's death. Cardinal de' Medici, unwilling to deprive Rome of both these masterpieces, sent only the Raising of Lazarus to Narbonne: it remained there till the beginning of the last century, when it was purchased by the Regent Duke of Orleans for 24,000 francs, about 1000*l*. When the Orleans collection was brought to England in 1798, Mr. Angerstein purchased this picture for 3500 guineas. It is said that Mr. Beckford, of Fonthill, afterwards offered him 15,000*l*. for it, but Mr. Angerstein insisting on *guineas*, the negotiation was broken off. Mr. Angerstein was again offered 10,000*l*. for the picture by the French government, at the period when the Transfiguration was at the Louvre, for the purpose of bringing these two chef-d'œuvres once more into comparison; happily this offer also was refused. The picture was originally painted on panel, but has been transferred with great skill to canvas by M. Hacquin.‡ The surface of the picture had however been in some parts slightly injured, and was retouched by West, who would allow no common restorer to meddle with it. I must add that, in the opinion of Mr. Ottley, Michael Angelo *painted as well as designed the figure of*

* He did not disdain to learn from him. The glowing colour, sometimes bordering on exaggeration, which Raphael adopted in Rome, is undoubtedly to be attributed to the rivalry of Sebastian del Piombo. The most powerful of Raphael's frescoes, the Heliodorus and the Mass of Bolsena, were painted under this influence.—*Goethe's Theory of Colours, notes*, p. 362.

† Several of the original drawings by the hand of Michael Angelo, and in particular the first sketches for the figure of Lazarus, were in the possession of Sir Thomas Lawrence.

‡ This process, to which we owe the preservation of many fine pictures exposed to total destruction by the rotting of the wood on which they were painted, was first invented about 1720 by Antonio Contri, an obscure painter of Ferrara, and improved upon by Hacquin. It seems, however, impossible to have recourse to it without some injury, more or less, to the texture of the picture, and should be considered as a last and desperate expedient.

Lazarus; Fuseli and Landseer agree with him; on the other hand, Dr. Waagen differs from them all on this point. In looking over the various criticisms written on this picture, I have been much interested and edified by the differences in taste and opinion, and the variety of speculations it has given rise to. Such differences, however embarrassing, are intelligible: but is it not astonishing when candid men differ from each other about a visible fact, such as the attitude of a figure, or the expression of a face? The educated eye and judgment must here look out and decide for themselves.

12 ft. 6 in. by 9 ft. 6 in.

Engraved by Vendramini; large and fine. 1827.

CLAUDE LORRAINE.

2. A Landscape.—Cephalus and Procris.

ON the left is a pool of water, whence four oxen are advancing; the herdsman is reposing on the stem of a fallen tree on the brink of the pool. A little retired from this part stands a large cluster of trees of richly varied foliage. Still more remote is a bridge composed of a single arch, under which ripples a falling stream; the view is bounded by a high hill surmounted with buildings. The figures, which are not well drawn, represent the reconciliation of Cephalus and Procris, under the auspices of Diana.

This picture was painted in 1645, for some person at Paris, whose name does not appear, and was one of the Angerstein collection; the estimated value is about 2000 guineas.—(*Liber Veritatis*, No. 91.)

The predilection of the English for this charming painter, perhaps because the sunny, classical, and ideal beauty of his scenery presents so strong a contrast to that of their own land, and the high prices given in England for his pictures, are the cause that most of his works have found their way to this country. Very few of his more valuable productions are now to be met with on the continent. The National Gallery contains nine landscapes by his hand, all admirable specimens of his particular style of composition, which, however varied in subject and in aerial gradation of tints, has something almost cloying in its perpetual and delicious beauty, "breathing on earth the air of Paradise." His landscapes may truly be said to "lap us in Elysium." "Claude," says Dr.

Waagen, "for the noble and pure taste of his compositions, may be called the Raphael, and for his art in the distribution of the light and refined attention to aerial perspective, the Correggio of landscape painting." There is here an excellent opportunity of studying his works, not only in themselves, but as compared with those of others. The student in art will find it interesting to look well into one of Claude's lovely ideal creations—for instance, No. 14 or No. 61—and then pass on to those of Nicolò and Gaspar Poussin, perhaps the Land-storm (No. 36), or the Phocion (No. 40), or the view of L'Arícia (No. 98), and then to the Château of Rubens (No. 66), and learn how Nature impressed herself on the minds of these great painters—with what different eyes they viewed, yet how deeply and reverently they had studied and worshipped her, each according to the light that was in his own soul.

"I imagine," says Hazlitt, "that Rubens's landscapes are picturesque; Claude's are ideal. Rubens is always in extremes; Claude in the middle. Rubens carries some one peculiar quality or feature of nature to the utmost verge of probability; Claude balances and harmonises different forms and masses with laboured delicacy; so that nothing falls short, no one thing overpowers another. Rainbows, showers, partial gleams of sunshine, moonlight, are the means by which Rubens produces his most gorgeous and enchanting effects. There are neither rainbows, nor showers, nor sudden bursts of sunshine, nor glittering moonbeams, in Claude. He is all softness and proportion; the other is all spirit and brilliant excess. The two sides (for example) of one of Claude's landscapes balance one another, as in a scale of beauty; in Rubens the several objects are grouped and thrown together with capricious wantonness. Claude has more repose; Rubens more gaiety and extravagance."

This distinction is even more strongly and more beautifully placed before us by another critic:—

"The pictures of Claude are brilliant in a high degree; but that brilliancy is so diffused over the whole of them—so happily balanced—it is so mellowed and subdued by that almost visible atmosphere which pervades every part, and unites all together—that nothing in particular catches the eye: the whole is splendour, the whole is repose; everything lit up, everything in sweetest harmony. Rubens in his landscapes differs as strongly from Claude as he does from Correggio in his figures; they are full of the peculiarities and picturesque accidents in nature—of striking contrasts of form and colour, light and shadow: sunbeams bursting through a small opening in a dark wood; a rainbow against a stormy sky; effects of thunder and lightning; torrents rolling down; trees torn up by the roots; and the dead bodies of men and animals; with

many other sublime and picturesque circumstances. These sudden gleams, these cataracts of light, these bold oppositions of clouds and darkness, which he has so nobly introduced, would destroy all the beauty and elegance of Claude. On the other hand, the mild and equal sunshine of that charming painter would as ill accord with the twisted and singular forms, and the bold and animated variety of the landscapes of Rubens.”
 —*Price on the Picturesque.*

I must observe here that the landscapes of Salvator Rosa are as eminently picturesque as those of Rubens, and yet no two painters could more differ in sentiment. Unfortunately the only picture of Salvator Rosa in the National Gallery is not sufficiently marked with his individual characteristics to be referred to as a general standard of his manner in contrast with that of Rubens; but at Mr. Hope's there is a small landscape of Rubens, and another of Salvator, hung nearly opposite to each other, which might be brought into comparison, remembering always that the landscape of Rubens is accounted one of his best, while that of Salvator, beautiful as it is, cannot be ranked with the Duke of Devonshire's famous picture, nor with some others. The preference of one or the other must be a matter of individual taste. There is a moral and poetical grandeur in Salvator's scenes which in my mind places him as a landscape painter above Rubens.

The landscapes of Nicolò Poussin are (in the pictorial sense of the word) *historical* landscapes; not that they always represent historical subjects, but that they are composed and rendered in that grand style of conception which belongs to historical painting. His very trees have something massive, majestic, contemplative; his groves and rocks something oracular; his hills, crowned with “many a tower'd structure high,” are the haunts of “divine philosophy,” or of reposing heroes. His figures are well designed, elegant, and classical, always in harmony with the character of the scene in which they are introduced, which cannot be said of those of Claude. His greatest fault, the extreme heaviness of his colour, did not exist when his pictures were first executed, and is to be attributed to the dark-red ground on which he usually painted, and which, appearing through the lights, and darkening his local colours, has rendered his skies dingy, and “breathed a browner horror” over his woods: but there are no landscapes so *Miltonic* as those of Nicolò Poussin.

His friend and pupil Gaspar Dughet (who, from a feeling of reverential affection, assumed the patronymic of his master) resembles him, but with a difference; he had more of passion and sentiment, and less of intellectual and historic grandeur than Nicolò. I use the word *passion* advisedly, for I know no other word by which to express that depth of

emotion, that half-melancholy half-voluptuous feeling, which breathes through his landscapes, and quickens the pulses while we gaze upon them. How the man must have loved nature, with all his heart, with all his soul!—wooed her in her stillest, shyest retreats—adored her in her wildest moods! Look at the Storm scene (36); we almost hear the tempest howl through the trees as they bend to the blast. Then turn to the Colonna picture (No. 31): what a soft and sacred repose in those leafy forest recesses, and over that measureless distance beyond, melting away into lucid air! The student in art may turn from these to other pictures, and carry out these contrasts and affinities for himself, and consider them at leisure.* We will now return to Claude. The urbanity, the refinement, the tenderness, the harmonious delicacy of Claude's temperament, his imaginativeness, with its tincture of fanciful but not dark superstition, are impressed on all his pictures. "Though studied, he was never artificial; and though the most ideal, he was at the same time the most real of painters." As Lanzi expresses it, "*tutto in lui è natura.*" No picture from his hands is the transcript of any individual scene, and yet the truth of general nature was never more exquisitely felt and conveyed to the mind of the spectator. The figures which he introduced into his landscapes serve to designate them, to give them a name, and also to impart a sort of human interest to his scenes of beauty, which, by association, heighten their impression on the fancy; but in general these figures (as in the picture before us) are insipid and ill drawn. Sometimes they were supplied by another hand;—for instance, by Filippo Lauri.

Claude passed nearly the whole of his life at Rome. He began his career a poor friendless boy, and had to struggle through long years of poverty and suffering. He made for himself friends by his good qualities, patrons by his talents, and enemies by his success, and died at the age of 82; leaving behind him about 423 pictures, that being the number specified in Smith's Catalogue. His house on the Trinità de' Monti, whence he used to study the rich sunsets and the antique edifices of the Campagna, was still standing in 1822.

C. 3 ft. 4 in. by 4 ft. 5 in.

Engraved by Brown, 1777.

* Every one knows by heart that felicitous couplet in which Thomson has characterised three great landscape-painters:—

"Whate'er Lorraine *light-touch'd* with *softening* hue,
Or *savage* Rosa *dash'd*, or *learned* Poussin *drew*."

TITIAN.

3. A Concert. Five Figures, Life-size, Half-length.

THIS picture was in the collection of King Charles I., and in the old catalogue is designated as "A Mantua piece, done by Titian, of five half-figures; one teaching, another singing, a third playing on the bandore (mandolin), the fourth on a flute, the fifth a woman listening." "In this picture," says Dr. Waagen, "the whole style of the design and the tone of sentiment so entirely coincide with the celebrated picture by Giorgione in the Pitti palace, that I decidedly consider it as a work of that master. Unhappily, the colouring no longer affords any criterion, since, in consequence of cleaning, there is no trace to be seen of Giorgione's depth and brownish glow, or the clear golden tone of Titian."

The expression and beauty of this group of heads are however worthy of either Titian or Giorgione; and this is saying much.

C. 3 ft. 2 in. by 4 ft. 1 in.

There is a scarce etching by Danckerts; and one by Groensvelt, rather poor.

TITIAN.

4. A Holy Family. The Adoration of the Shepherds.

THIS fine picture is from the Borghese Palace, and was brought to England during the French invasion of Italy. It is thought to be an early picture of the master, painted about the same time with the celebrated "Vierge au Lapin" in the Louvre. The colouring is worthy of his fame as one of the greatest of colourists. It was bequeathed to the nation by Mr. Holwell Carr.

C. 3 ft. 5½ in. by 4 ft. 8 in.

CLAUDE.

5. An Italian Seaport at Sunset.

IN the foreground fishermen are employed in drawing their nets ashore, others in fastening their boats; nearer to the spectator are a man and a woman seated on some trunks; the sea is already agitated, and the evening sun which gilds the swelling waves is surrounded by misty glowing clouds, which indicate an approaching storm; to the right are seen large vessels riding at anchor. A lofty lighthouse, advanced into the sea, has a remarkably striking effect among the many buildings. The execution is careful, and all the forms well defined.

This picture is considered one of Claude's finest works:—it was painted for the Cardinal Giorio in 1644, and was purchased by Mr. Angerstein of Mr. Panné in 1800; the estimated value was then £5000.—(*Liber Veritatis*, No. 43.)

C. 3 ft. 3 in. by 4 ft. 3 in.

Engraved by Goodall.

CLAUDE.

6. A Landscape. Called the CHIGI CLAUDE.

THIS very beautiful picture is distinguished by a group of figures representing David at the cave of Adullam.* A rocky cliff of a broken and picturesque form, scantily sprinkled with bushes, is on the right, having a rude entrance into a cave, in front of which stands David, a young man wearing a diadem. His attitude denotes that he is addressing three soldiers, one of whom holds his helmet containing the water, which, under the protection of his companions, he has brought from the wells at Bethlehem. The eye looks over a valley, in which is seen a scattered company of Philistines, to a castle situated on a rock covered with bushes; the distance

* Or Sinon brought before Priam, according to some authorities; but after a careful examination of the picture, the writer inclines to the other designation.

terminates with the sea. The figures are poor and stiff; the landscape is one of surpassing richness and beauty, and in a style in some respects unusual with Claude. The general tone is uncommonly cool, and incomparably expresses the freshness of the morning air. The sky is partially clouded, by which the most diversified effects of light and shadow are thrown over the middle-ground and distance. The foreground, which is finely broken, is dark and forcible, and yet painted in with the most minute truth of detail in the foliage and forms; the distances are extremely tender and ærial.

This picture was executed in 1658 for Agostino Chigi, the ennobled descendant of the Agostino Chigi mentioned at page 16, and brought from the Chigi palace by Mr. Sloane, an English banker at Rome. It was sold by his family, and passed into the possession of Walsh Porter, Esq., in 1808;* on whose death it was purchased by Mr. Holwell Carr for 2705 guineas, and formed part of his bequest to the nation in 1831. The estimated value is at present about 3500*l.*—(*Liber Veritatis*, No. 145.)

C. 3 ft. 9 in. by 6 ft. 2½ in.

7. CORREGGIO.

and } Studies of Heads, much larger than nature.
37. }

THESE grand heads of Angels and Seraphim have all Correggio's largeness of manner, all his greatness of conception. They differ so materially from any of the groups of heads in the two cupolas at Parma, that they are supposed by Mr. Ottley to be fragments from some other large work, now

* Walsh Porter had at that period conceived the project of forming a collection, which it was his intention to retain for his royal highness the Prince of Wales, in the hope that the same might at some future period be made the foundation of a National Gallery: he did succeed in bringing together a collection of many capital works; but his bad state of health, and subsequent death, prevented his intentions from being realised.

lost. They were formerly in the collection of Queen Christina of Sweden, whence they passed into that of the Regent Duke of Orleans, and were purchased from the Orleans collection by Mr. Angerstein for 200 guineas.

"These two pictures," says Barry, in his private notes on the Orleans Gallery, "containing eight or ten heads each, for the broad massive effect necessary for a large composition of figures far removed from the eye, and for the enthusiasm, energy, and felicity of their arrangement, as well as broad noble style of execution, outgo anything I have ever seen of any other painter. The chiaroscuro, as well of each particular as of the whole together, is of the highest *gusto*, and truly divine."

C. 5 ft. by 3 ft. 6 in.

MICHAEL ANGELO.

8. Michael Angelo's Dream.

THIS extraordinary composition is well known from the many old repetitions of it which exist (not one of which, however, can be traced to the hand of Michael Angelo): there are also several engravings from the school of Marc' Antonio. The exact intention of this mysterious *poem*, for such we may term it, is not easy to interpret, but it may be supposed to represent the Human Being, awaked from the dream of life and all the degrading and tumultuous passions which belong to it, at the dread sound of the last trumpet, to reality and immortality. The figure rests upon a globe, here the emblem of eternity; and beneath it are seen masks, the emblems of illusion now laid aside for ever. Above and around flit the wild passions and vices of humanity.

"It is a fine copy of the original design, painted very much in the spirit of the designer; and, judging by the tone, may very well be of the later time of Sebastian del Piombo."—*Dr. Waagen*.

P. 2 ft. 1 in. by 1 ft. 9 in.

ANNIBAL CARRACCI.

9. Christ appearing to St. Peter.

SAINT PETER, who in fear of martyrdom had fled from the

city of Rome, meets on the Appian way a vision of Christ, of whom he asks, "Lord, whither goest thou?" and receives for answer, "To Rome, to be crucified." The Apostle, thus rebuked, returned back to Rome, where, shortly after, he suffered martyrdom.

"This little picture is admirably executed throughout, and is very remarkable as an instance of the *eclectic* mode of study of the Carracci.* In the masterly drawing, especially in the outstretched arm of Christ, we recognise the study of Michael Angelo; in the impasto, in the finely broken harmonious tones of the flesh, and in the reflections and the delicate observance of ærial perspective, the happy study of Correggio. The heads are hardly equal to the rest: they are very well painted, on a general principle of beauty, but utterly void of character and sentiment."—*Dr. Waagen*.

This picture was formerly in the Aldobrandini collection, whence it was brought to England in 1800, and exhibited for sale among other spoils of the private galleries of Italy ransacked during the war. It passed successively into the possession of Lord Northwick and Mr. Hamlet the jeweller, and from the latter was purchased by government in 1832.

P. 2 ft. 6 in. by 1 ft. 9 in.

Engraved by Doo.

CORREGGIO.

10. Mercury teaching Cupid to read in the presence of Venus.

THIS picture, one of the most celebrated works of art now extant, is also known as the "Education of Cupid."

"Venus is here the principal figure: leaning with the left arm on the stem of a tree, she bends slightly forward and

* "We apply the epithet 'eclectic' to the school of the Carracci, because they aimed at a union of the selected perfections of other schools: as the grandeur of the Florentine and the grace of the Roman school, the colouring of Titian, the chiaroscuro of Correggio, &c."

looks archly at the spectator. She points with her right hand to the little Cupid, who, seen in profile, is with childish simplicity eagerly endeavouring to spell the letters on a paper which Mercury, seated on the ground, holds out to him. The form of Venus is of the finest and most delicate proportions; the attitude of her beautiful limbs, the graceful flow of the lines, and all the parts rounded in the clearest and most glowing colours, show us of what Correggio was capable in his own peculiar style of excellence: the gradation of the full colours, the reflected lights and transparent shadows, are here employed with the most consummate art and the most refined judgment to produce this roundness of effect. The countenance of Venus is not so satisfactory; it is deficient in nobleness both in the forms and expression. Though the drawing is far more correct than in many pictures of Correggio, yet the right corner of the mouth and the thumb of the right hand are not all that might be wished; and in the latter the ill effect is increased, the fourth and little fingers not being seen. It is very remarkable that Venus is here represented with a large pair of tinted wings. All the figures are advantageously relieved by the foliage of the background, where the verdure of the leaves is still to be distinguished; it is of astonishing force and depth."—*Dr. Waagen.*

It may be observed here that the attractive and enchanting sweetness, the winning smile of self-complacent loveliness, with which Correggio has arrayed his Venus, the very coquetterie with which she looks out of the picture on the charmed spectator, are infinitely more characteristic of the personage represented, the "*bella Venere, madre d' Amore,*" than any *nobleness* of expression. For the wings he has given to Venus, Correggio had classical authority. She is thus represented in some antique gems: and it is curious enough that he who has in some pictures placed a fiddle instead of a lyre in the hands of Apollo should be thus observant of an

unusual classical attribute—unusual but apt, for Beauty, alas! has wings as well as Time and Love. The figure of Cupid is exquisite for its infantine naïveté. The budding plumage of his wings, and the natural manner in which they are affixed to his little shoulders, have been justly admired; and the whole picture, in its union of the most glowing relief and pictorial effect, with something of the statuesque feeling of Grecian art, looks as if painted from one of the Odes of Anacreon.

A loftier idea of the sublimity, and a larger comprehension of the versatility of Correggio's genius, might be acquired by the study of his grand frescoes at Parma; but all that is necessary to enable the student in art to comprehend his characteristic excellencies may be found in this lovely picture. There is, first, that peculiar grace to which the Italians have given the name of *correggionesque*, very properly, for it was the complexion of the individual mind and temperament of the artist stamped upon the work of his hand. Though so often imitated, it remains, in fact, inimitable, every attempt degenerating into an affectation of the most intolerable kind. It consists in the blending of sentiment in expression with a flowing grace of form, an exquisite fulness and softness in the tone and colour, an almost illusive *chiaroscuro*;—sensation, soul, and form melted together;—conveying to the mind of the spectator the most delicious impression of *harmony*, spiritual and sensual. Lord Byron speaks of “music breathing” from the face of a beautiful woman: music *breathes* from the pictures of Correggio. He is the painter of *beauty*, par excellence; he is to us what Apelles was to the ancients—the standard of the amiable and graceful.

Those who may not perfectly understand what artists and critics mean when they dwell with rapture on Correggio's wonderful *chiaroscuro* should look well into this picture; they will perceive that in the painting of the limbs they can look through the shadows into the substance, as it might be into the flesh and blood; the shadows seem mutable, accidental, and aerial, as if between the eye and the colour, and not incorporated with them; in this lies the inimitable excellence of this master.

“Correggio's principal attention, in point of form, was directed to flow of outline, and its gradual variation; of this he never entirely lost sight even in his most capricious foreshortenings; and his style of light and shadow is so congenial, that the one seems the natural consequence of the other. He is always cited as the most perfect model of those soft and insensible transitions; of that union of effect which, above every-

thing else, impresses the general idea of loveliness. The manner of his penciling is exactly of a piece with the rest; all seems melted together, yet with so nice a judgment as to avoid, by some of those free yet delicate touches, the hardness as well as the insipidity of what is called high finishing—(such as we see it in Vanderwerf, for instance). Correggio's pictures are, indeed, as far removed from monotony as from glare; he seems to have felt beyond all others the exact degree of brilliancy that accords with the softness of beauty; and to have been, with regard to figures, what Claude was in landscape."—*Price*.

It was for a long time the fashion to regard the divine creations of Correggio as the mere product of genius and accident; himself as a man born in the lowest grade of society; uneducated in the elements of his art; owing all to the wondrous resources of his own unassisted genius; living and dying in obscurity and poverty; ill paid for his pictures; and at length perishing tragically. It has been proved that there is no foundation for these popular fallacies. Correggio's own pictures are a sufficient refutation of a part of them; they exhibit not only a classical and cultivated taste, but a profound knowledge of anatomy, and of the sciences of optics, perspective, and chemistry, as far as they were then carried. His exquisite chiaroscuro and harmonious blending of colours were certainly not the result of mere chance: all his sensibility to these effects of nature would not have enabled him to render them, without the profoundest study of the mechanical means he employed. The great works on which he was employed—his lavish use of the rarest and most expensive colours, and the time and labour he bestowed in analysing and refining them—the report that he worked on a ground overlaid with gold—all refute the idea of his being either an ignorant or a distressed man. Of the rank he held in the estimation of the princes of his country we have evidence in a curious document discovered in the archives of the city of Correggio: the marriage contract between Ippolito (the son of Giberto Lord of Correggio, by his wife the celebrated poetess Vittoria Gambara) and Chiara da Correggio, in which we find the signature of the great painter as one of the witnesses. Correggio was one of that splendid triumvirate of painters who, living at the same time, were working on different principles, and achieving, each in his own department, excellence hitherto unequalled; and if Correggio must be allowed to be inferior to Raphael in invention and expression, and to Titian in life-like colour, he has united design and colour with the illusion of light and shadow in a degree of perfection not then nor since approached by any painter. Hence Annibal Carracci, on seeing one of his great pictures, exclaimed in a transport that he was the "*only painter!*"

Correggio's master is supposed to have been Francesco Bianchi, of Modena, whose pictures—still in existence—have such a resemblance to some peculiarities in Correggio's known style as to justify the presumption: he died when Correggio was about sixteen. It is ascertained that Correggio never visited Rome; but in the pictures of Andrea Mantegna, who died when he was about thirteen, and in the numerous copies after the antique existing in the school of Andrea, and the statues, busts, and relievos in the collections of the Duke of Mantua and Isabella d'Este, there was sufficient to form and refine the taste of a young artist; he could not, however, have seen the works of his cotemporaries, Michael Angelo and Raphael, and remains one of the most original of the great painters of Italy. Morally, he was distinguished by his exceeding gentleness and personal modesty. I know not any other great painter who has left no authenticated effigy whatever of himself. The grand profile in the church at Parma, so often copied and engraved as his portrait, is only *supposed* to represent him.

Correggio died in 1534 (about fourteen years after the death of Raphael); he was in his forty-first year; dying, like Raphael, in the very prime of his life and powers.

This picture was painted for Frederigo Gonzaga, Duke of Mantua, the predecessor of him who, a hundred years later, admired and patronised Rubens. Its subsequent history is exceedingly interesting. When Charles I. of England purchased the Mantuan collection, in 1630, for 20,000*l.*, this picture, and three others by Correggio, were included in the acquisition. It hung in Charles's own apartment at Whitehall, and is designated in his catalogue as "A standing naked Venus, whereby Mercury sitting, teaching Cupid his lesson, entire figures almost as big as life."* On the sale of the king's effects by order of the parliament, it was purchased by the Duke of Alva, and from his family it passed into the possession of the famous Godoy, Prince of Peace. When his collection was to be sold by auction at Madrid during the French invasion, Murat secured it for himself on the morning fixed for the sale, and took it with him to Naples, where it adorned the royal palace. On his fall from power, this picture was among the precious effects with which his wife, Caroline Buonaparte, escaped to Vienna. The rest of its strange eventful history I am enabled to give accurately, through the kindness, and in the very words, of the Marquess of Londonderry, its next possessor.

"During the congress of the sovereigns at Verona, in November, 1822,

* A beautiful miniature copy (8 in. by 5½) was executed by Peter Oliver, for Charles I., in 1636, when the original was in his possession; and now exists (or ought to exist) in the Royal collection. It used to hang in Queen Caroline's closet, at Kensington, and was then enclosed in an ebony frame with folding doors.

General M'Donald, who was chamberlain to Madame Murat (then known as the Countess Lipona), arrived from her residence near Vienna to sell her collection of pictures, amongst which the two famous Correggios were the most conspicuous. The General communicated with the ministers of all the powers, and had various negotiations, on and off, with them. Many were desirous of obtaining possession of the two *chef-d'œuvres*, but were indisposed to take the indifferent ones; while General M'Donald naturally wished the Correggios to assist in selling the others. I heard, by mere accident, of these circumstances, as it was not imagined I was an amateur, much less a connoisseur; and my informant acquainted me that the Emperor Alexander's ministers, Capo d'Istrias and Nesselrode, had obtained permission of the Emperor of Austria to export the pictures to Russia, if they could agree on the purchase. I waited immediately on Prince Metternich, and I asked him if, in the event of my closing a bargain with General M'Donald (as I understood the pictures were not yet actually sold), he would obtain for me, as a British plenipotentiary, the same liberty of taking these gems to England that he had accorded to Russia? The prince smiled, and looked *en moqueur*, saying, 'Mais oui, mon cher! certainement oui!' I then said I wished he would give me an official line under his hand to that effect; and I did not leave him until he gave me the paper, subject to the pleasure of the Emperor. The moment I obtained the order I went to General M'Donald, and inquired how his negotiation stood. He informed me the Russians stood out against taking the whole for the larger price, and wanted the Correggios alone. I asked him if he would close with me, and take my bills within a certain period for the whole? He immediately acquiesced; and within twelve hours after the bills were signed and my courier *en route* for Vienna, with the order for the pictures, which were conveyed by him to England almost before the Russians knew they were finally disposed of."

An attempt was made to overtake and stop the courier, but the pictures had already reached the Hague; and the promptitude of Lord Londonderry on this occasion eventually secured to the nation two *chefs-d'œuvre* of art. This picture, and the *Ecce Homo*, were purchased from his Lordship, in the year 1834, by parliament, for 10,000 guineas.

Sir Thomas Lawrence used to relate that when he was at Rome in 1819, the fate of these pictures was matter of great curiosity and speculation, as well as the dexterity of the ex-queen in secreting them; they were, even *then*, concealed at Rome; and Lawrence was allowed a furtive glimpse of them, in the hope that he would recommend them to a purchaser in England. He says in a letter, "I had them brought down to me, and placed in all lights, and I *know* them to be most rare and precious." By his recommendation, Mr. Angerstein offered 6500*l.* for the two, which was declined.*

* *Vide* Life of Sir T. Lawrence, vol. ii., p. 169.

There is a duplicate of the same subject, supposed to be painted by Correggio, the history of which is scarcely less eventful and interesting. It is said to have been presented by the Duke of Mantua to the Emperor Rudolph, and carried off to Sweden by Gustavus Adolphus, after the capture of Prague : it was in the gallery of Queen Christina, and after her death passed into the possession of the Prince Odescalchi. Richardson saw it in the Palazzo Bracciano at Rome, about 1720, and had no doubt of its authenticity ; it was subsequently purchased by the Regent Duke of Orleans, and either sold or destroyed by his fanatic son. Whether it be this picture or a copy which is now in the collection of the King of Prussia does not seem to be well ascertained.

The picture before us we may look upon as secured for ever to this country.

C. 5 ft. 1 in. by 3 ft.

Engraved by Arnold de Jode; and small by Le Villain, from the duplicate in the Orleans Gallery.

GUIDO.

11. St. Jerome doing Penance.—Single figure; half-length; life-size.

ST. JEROME, one of the most celebrated of the early fathers of the Church, was born about the year 331 ; he was a native of Styria, or, as some say, of Hungary : he spent about eleven years in solitude and severe penances in the deserts of Syria, and in the pictures of the old masters is generally represented as emaciated by vigils, or employed in writing those works which still exist. He is cited as a great authority among the early Christian writers. This picture is in the *dark* manner of Guido, and was formerly in the possession of Gavin Hamilton, from whom it was purchased by Mr. Holwell Carr, and by him bequeathed to the nation.

C. 3 ft. 10½ in. by 3 ft.

Engraved by D. Cunego, for the *Schola Italica*, 1769.

CLAUDE.

12. A Landscape. The figures represent the marriage festival of Isaac and Rebecca.

Were it not for the inscription of the painter himself,

"*Mariage d'Isaac avec Rebecca*, Claudio Gel. inv. Roma, 1648," the subject would certainly not have suggested itself to the fancy, nor could we easily believe that the picture came from his hand.

It is merely a repetition (in all respects a poor one) of the celebrated picture known as "Claude's Mill," painted for Prince Doria Pamfili, and which has been ever since in the Doria Palace at Rome; this before us was painted for the Duc de Bouillon, as a companion to the Queen of Sheba (No. 14), sent with it to Paris, and up to the period of the Revolution it remained in the family. It is also in the *Liber Veritatis*, (No. 113,) and has Claude's signature, enough one would think to prove its authenticity: and yet many who look at it, even the most inexperienced tyro in connoisseurship, feels at once that it is a doubtful picture, though to define the want which we feel is at first difficult. The Arcadian composition is that of Claude; but though the forms are his, the *effect* is not. The soft silvery gradations of tints, the melting splendour, the atmospheric illusion which so enchant us in his other pictures, are not here; it is crude and harsh in comparison. From its general inferiority it has been supposed that the picture is not entirely by the hand of Claude;* that having an order from the Duc de Bouillon for two pictures, this was copied by one of his pupils from the picture in the Doria Palace, and merely touched up by himself. (See No. 14.)

C. 4 ft. 10 in. by 6 ft. 7 in.

Engraved by Mason and by Goodall. The Doria picture was engraved by Vivares with the introduction of two temples on the left, not in the original picture.

* *Vide Evidence before the Arts Committee (No. 1725).*

MURILLO.

13. The Holy Family. Four figures, life-size.

THE Saviour in early youth, having the Virgin seated on his right hand and Joseph kneeling on the left, is represented standing on the ruined base of a column, looking fervently towards heaven, where the Father appears, seated on clouds and surrounded by angels. The Holy Ghost is descending on the young Redeemer in a glory.

The Holy Family (*La Sacra Famiglia*) is the usual title given to such pictures as represent the infant Redeemer, the Virgin Mother, and St. Joseph; occasionally St. John and his mother Elizabeth are included.

The Roman Catholic religion had consecrated the mother and her child as the highest objects of affectionate superstition; and art lent its noblest powers to clothe in the most select and graceful forms, and in the most harmonious hues, the associations addressed to the softest affections, as well as the holiest aspirations, of our being. The subject has been multiplied almost to infinitude, and with every possible variety of aspect, attitude, sentiment; and, among these countless representations, the picture before us is one of the most remarkable. In the beautiful figure of the youthful Saviour, as he stands rapt into ecstasy, no attempt has been made to give ideal grace; the painter rested for his effect on the elevation of the expression. The same may be said of the Virgin, who fondly clasps in her own the hand of her divine Son: the features are neither select nor very beautiful; yet the countenance is divine. All the lower part of the picture, in the dignity and simplicity of the conception, the dramatic arrangement, and the admirable painting, may be regarded as unexceptionable: of the upper part the same cannot be said. Pictures in which the First Person of the Trinity is represented as the *Ancient of days* must either be regarded as flights of poetry or as evidences of the most profane presumption and impiety. Now the old painters, who attempted to depict the Invisible, the Unimaginable Spirit which created and sustains the universe, committed the same mistake with Milton, when he made "God the Father turn a school divine;" but surely no worse mistake: no profaneness was intended, and, according to the faith and customs of the times in which they lived, none was committed. We try them now by a different standard of feeling and taste, and both would be outraged if once we considered such works apart from what they really are—poetical and emblematical pictures.

Bartolomeo Estevan Murillo was born near Seville in 1613. He began by painting *tableaux de genre*, fairs, rustic festivals, and beggars;

and though he ascended afterwards by mere force of native power and feeling to the highest religious and historical subjects, there is a tinct—I will not call it a *taint*—of his early studies running all through them. Still I cannot regret, with others, that he never visited Italy; there art was in its decline, and the best master then living was Pietro da Cortona. In his own country he had Velasquez for his master; the most select and beautiful pictures of Titian for his models; nature for his inspirer;—nature, free, harmonious, picturesque—the fervid nature of his own sunny climate—the mingling of the classic, the Gothic, the Moorish, in blood, aspect, and manners, which, if far removed from the ideal, was in the highest degree striking and expressive. The stamp of national character and organization impressed on all Murillo's pictures gives to his beggars and domestic subjects a beauty and value quite peculiar (*see No. 74*); while in his grand historical pictures it was directed by such an elevated feeling, and embellished by such a graceful suavity of execution, that it becomes a characteristic of the painter, blended with his individual excellencies, and which we cannot wish away. “His colour is clear, tender, and harmonious; and though it possesses the truth of Titian, and the sweetness of Vandyke, it has nothing of the servility of imitation. Though he often adopts a beautiful and elevated expression, there is a portrait-like simplicity in the airs of his heads, which perpetually recalls us to common nature. His style may be said to hold a middle rank between the unpolished naturalness of the Flemish and the ideal grace and grandeur of the Italian school.” Of all these characteristic qualities the picture before us may be considered a fair specimen, and should be studied with attention.

Murillo died in 1685, by a fall from a scaffold on which he stood while painting his picture of St. Catherine in the church of the Capuchins at Cadiz.

Previous to the year 1801 his pictures were little known in England, his best works not at all. The Peninsular war made us first acquainted with the great works of the Spanish masters. This picture was painted for the family of the Marquis of Pedrosa, and was in his palace at Cadiz; it was purchased by the English government in 1837.

C. 9 ft. 6 in. by 6 ft. 10 in.

CLAUDE.

14. A Seaport—With the embarkation of the Queen of Sheba on the occasion of her visit to Solomon.

THIS celebrated picture is known as the “Bouillon Claude,”

and is an acknowledged *chef-d'œuvre* of the master ; perhaps the most enchanting specimen of a class of pictures in which he excelled. The effect of the morning sun on the sea, and on the masses of building which adorn the shore, produces the most striking and most poetical contrast of light and shade : nor do I know anything in the imitative department of painting more felicitous, more wonderful, than the liquid swell of the water, and the undulation of the waves. The impasto is very solid ; the finishing careful and at the same time free, combining great distinctness in the forms of the foreground with the tenderest gradations in the background, and the most delicate harmony of the whole. I have before observed that we are not to seek in Claude for anything like chronological propriety as regards the figures he chose to introduce into his compositions.

This picture was painted for the Duc de Bouillon in 1648, with its companion, " the Marriage of Isaac and Rebecca " (No. 12), a far inferior composition. The two were purchased from the heirs of the Duc de Bouillon by M. Erard, a French dealer in pictures, brought here in 1804, and sold to Mr. Angerstein for 8000*l.* (*Liber Veritatis*, No. 114.)

C. 4 ft. 11 in. by 6 ft. 7 in.

Engraved by James Pye.

CORREGGIO.

15. Ecce Homo.

" Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, *Behold the man !*"—John xix. 5.

IN treating of pictures, the title of *Ecce Homo* (*Behold the Man !*) is given to such as represent the Saviour crowned with thorns ; generally it is a single head, but sometimes other figures and accessaries are introduced.

The subject is here represented by five half-length figures.

" The noble forms of the countenance of Christ express

the greatest pain, without being in the least disfigured by it. Only Correggio could so paint this dark, tearful expression of the eyes. How striking is the holding out of the fettered hands, which are of the finest form! It seems as if he would say, 'Behold, these are bound for you!' The Virgin Mary, who, in order to behold her son, had clung to the balustrade which separates him from her, is overcome by excessive grief at the sight, and sinks into unconsciousness. Her lips still seem to tremble with agony, but the corners of the mouth are already fixed, it is involuntarily open; the arched eyelids are on the point of covering the dying eye; while in the hands, the relaxed and helpless expression is very beautifully conveyed. As she is fainting, she is supported by Mary Magdalene, whose countenance expresses the tenderest compassion. In the foreground to the left the fine profile of a soldier indicates a feeling of pity. On the right hand Pilate looking out of a window, in the middle distance, is a very unmeaning head, quite unworthy of Correggio. In all other respects this picture is one of his best: the forms are far more severe and more noble than usual, the execution admirable. The whole is painted with a full pencil, and the colouring of extraordinary power and depth. The effect of the pale countenance of Mary is remarkably enhanced by the contrast of the dark-blue mantle which she has drawn over her head like a veil. If it be one of the highest objects of art to purify, by the beauty of the representation, the most painful suffering, so that it should produce only a soothing and consolatory effect, Correggio has here attained that object in an astonishing degree."—*Dr. Waagen*.

This picture was purchased in the early part of the French Revolution, from the Colonna family, at Rome, by Sir Simon Clarke, who, not succeeding in removing it from Italy, was induced to part with it to Murat. It was bought with the picture No. 10 ("The Education of Cupid") by the Marquis

of Londonderry. A copy of this picture, by Ludovico Carracci, (No. 96) hangs in the next room ; and it was admirably engraved by his cousin Agostino Carracci in 1587.

P. 3 ft. $2\frac{1}{2}$ in. by 2 ft. $7\frac{1}{2}$ in.

Engraved also by Cornelius Galle and Bettelini ; Rosaspina has also engraved a fac-simile of an original sketch for the picture.

TINTORETTO.

16. A Landscape. — St. George destroying the Dragon.

A VERY clever and peculiar picture, by a master so very unequal that his best works nearly come up to Titian, while in his sketchy pictures he assisted in producing the decline of Venetian art. In the middle distance of a sunny landscape, where mountains of a picturesque form extend along the sea-shore, St. George is contending with the dragon. In the princess, who is the principal figure in the foreground, alarm is admirably expressed in the attitude of the head (she seems to wish yet not to dare to look round). Contrasted with the golden tone which usually predominates in Tintoretto's landscapes, this picture is in a cool, greenish, silver tone. It was bequeathed by Mr. Holwell Carr.

C. 5 ft. 2 in. by 3 ft. 3 in.

ANDREA DEL SARTO.

17. The Holy Family.

THIS must be pronounced a bad picture of the master—if it be his at all, which is doubtful. The figure of the infant Christ is particularly ill conceived : and of the magical effect of colour and chiaroscuro, by which Andrea del Sarto could sometimes cover defects in composition and sentiment, we have here no trace. He takes rank as the third of the great

Florentine painters, next after Michael Angelo and Frà Bartolomeo, and died in 1530.

This Holy Family was purchased out of the Aldobrandini collection in 1805, and was bequeathed by Mr. Holwell Carr.*

P. 3 ft. 6 in. by 2 ft. 8 in.

Engraved by P. W. Tomkins.

LIONARDO DA VINCI.

8. Christ disputing with the Doctors.

A COMPOSITION of five figures, half-length. The subject does not appear to be taken from any particular incident or passage in Scripture. The circumstance of our Saviour arguing in the temple at twelve years old was not certainly in the painter's mind, for here he is represented as a young man, with a most mild, refined, and intellectual expression. The heads of the doctors are the same which often occur in Lionardo's compositions, and have the air of portraits.

My impression is that Lionardo has here represented Christ as expounding the doctrine of the Trinity. This was a favourite subject with the old painters, and has been more than once treated by Lionardo da Vinci.

Although the design of this fine picture bears too much evidence of

* Mr. Solly's evidence before the Committee with regard to this picture is remarkable:—"Evidently not by the master; it is incorrect in design, it is caricature, if I may so express it. It is far inferior in colouring and pencil to the genuine work of that great master which we had in this country some years ago (and one of the grandest specimens), formerly at Sarzana, in Italy, as mentioned by Vasari and Lanzi, and which has lately been offered for sale in Paris, and was purchased by Dr. Waagen last Christmas (in 1835) for the Museum at Berlin. I think that the Committee of Taste, and their adviser Mr. Segnier, ought to have purchased it for our National Gallery; we should then have been enabled to compare a true and fine picture of the master, who was called *Andrea senza errore*, or the faultless, with the abortion now called the *Andrea del Sarto* of the National Gallery." (No. 1856.) Dr. Waagen attributes it to Domenico Puligo, one of Andrea's scholars, of whom Lanzi says that he was "*vago di sollazzo più che di onore*." Is it not to be regretted that a picture, allowed to be spurious by the best judges, and calculated to give a false impression of one of the finest of the Italian painters, should still hang here?

Lionardo da Vinci's peculiar style to be for a moment doubted, the execution of the work is in general attributed to one of his best scholars—either Bernardino Luino,* of Milan (1530), or Francesco Melzi.

“The numerous copies or repetitions of this picture now existing imply the estimation in which the cartoon was held, and are additional proofs of its being an original work. One of these I saw in the Spada Gallery at Rome: two others are at Milan—one at the Episcopal Palace, and the other at the house of the Consigliere Commendatore Casati.”—*Passavant*.

The picture before us was purchased from the Aldobrandini Palace by Lord Northwick, and from him by Mr. Holwell Carr.

P. 2 ft. 4½ in. by 2 ft. 10 in.

CLAUDE.

19. A Landscape.—With the Story of Narcissus

NARCISSUS is seen bending over a pool of limpid water, the banks of which are surrounded with rocks and lofty trees; on the opposite side pines disconsolate Echo.† The cool and shadowy retirement of this portion of the picture is poetically contrasted with the scene on the left, where, in an extended prospect, the sultry afternoon sun strongly lights the windows of the ruin of an old castle; and in the distance a seaport extends along the bay. It is seldom that we find in Claude figures taken from mythology so perfectly harmonising with

* Bernardino Luino was not his scholar, properly speaking, but painted after his manner, studied him closely, and coloured a great many of his drawings and cartoons, with almost as much grace and softness as he could have done himself. The best scholars of Lionardo da Vinci painted so like him, that many of the pictures attributed to him belong more properly to his school, as his own occupations were so various that he could not possibly have painted all the pictures that are reputed to be his own works. “If it be true that ‘one science only will one genius fit,’ what shall we say to Lionardo da Vinci, who, master of all mental and all bodily perfections, equally excelled in painting, poetry, sculpture, architecture, chemistry, anatomy, mathematics, and philosophy; who renders credible all that has been related of the Admirable Crichton, who attempted everything, and succeeded in every attempt; who, sailing round the world of art and science, touched at every port, and brought home something of value from each?”—*Opie*.

† The figures introduced by Claude into his pictures are so destitute of character that here the female reclining in the foreground may either be taken for Echo “pining disconsolate,” or a nymph of the fountain slumbering by her urn.

the landscape as in this picture. The execution is very careful.

This picture was painted for England in 1644: in 1743 it was in the possession of Mr. Delmé, from whose collection it passed into the hands of Sir George Beaumont, and was by him presented to the nation in 1825. (*Liber Veritatis*, No. 77.)

C. 3 ft. 1 in. by 3 ft. 11 in.

Engraved by Vivares.

SEBASTIAN DEL PIOMBO.

20. Portraits of Cardinal Hippolito de' Medici and Sebastian del Piombo.—Life-size, half-length.

WHEN this painter was not under the influence of the master mind of Michael Angelo he may be characterised as of the Venetian school; and as a portrait-painter he excelled. His works of this class are numerous in Italy. He painted most of the celebrated personages of his time, and few were more illustrious than the man here represented. "Ippolito de' Medici," says Roscoe, "was dignified with the rank of Cardinal, and possessed, by the partiality of Clement VII., of an immense revenue. He was at once the patron, the companion, and the rival of all the poets, the musicians, and wits of his time. Without territories, and without subjects, Ippolito maintained at Bologna a court far more splendid than that of any Italian potentate." Shocked at his profusion, which only the revenues of a church were competent to supply, Clement VII. is said to have engaged the Maestro di Casa of Ippolito to remonstrate with him on his conduct, and to request that he would dismiss some of his retainers as unnecessary to him. "No," replied Ippolito, "I do not retain them in my court because I have occasion for their services, but because they have occasion for mine."

Sebastian holds in his hand the *Bulla del Piombo* :

(see p. 22) he must have been a magnificent creature, with his ample forehead and grand flowing beard.

This picture was formerly in the Borghese Palace. It formed part of the bequest of Mr. Holwell Carr.

P. 4 ft. 6 in. by 3 ft. 8 in.

ANGIOLO ALLORI, called BRONZINO.

21. Portrait of a Lady.—Half-length.

APPARENTLY a Florentine lady of rank, in a white dress, or what was once white, with red sleeves. The head-dress, richly embroidered, resembles in form the Venetian rolled coif or turban, which occurs so often in the pictures of Giorgione and Titian. The head is grave and intellectual. The great fault of this picture is the colouring, which is leaden in the flesh tints, and too dark and brown in the shadows. We might attribute this to time, but Lanzi says it was a characteristic defect of the painter.

This Allori was one of a family of painters of the same name who flourished at Florence towards the end of the 16th century.

From the collection of the Duke of San Vitale at Parma.

P. 1 ft. 11 in. by 1 ft. 6 $\frac{3}{4}$ in.

GUERCINO.

22. A dead Christ, with Two Angels.

THIS painter, one of the most esteemed of the second-rate Italian masters, had a *manner* which is very easily distinguished after seeing a few of his pictures; but as it consists in a certain air in his heads, and general arrangement of his subject, rather than any peculiarity of execution, it is easily felt and recognised, but difficult to be described. In his earlier pictures he was fond of strong contrasts of light and shade, imitated from Caravaggio. He designed with great boldness and facility, and was one of the most fertile of paint-

ers. In his best pictures he showed himself capable of grandeur and deep pathos, but is seldom without a certain dash of vulgarity in conception and treatment. This little picture is a very beautiful specimen of the master, painted with more feeling and sentiment than is usual with him, and finished with great care in every part. Several duplicates of this picture are known and recognised as genuine.

It was formerly in the Borghese Palace, and bequeathed to the nation by Mr. Holwell Carr.

Copper, 1 ft. $2\frac{1}{2}$ in. by 1 ft. $5\frac{1}{2}$ in.

Engraved by Tomkins.

CORREGGIO.

23. The Holy Family.—Known as "*La Vierge au Panier.*"

A SMALL picture, celebrated all over Europe as one of the most exquisite of the productions of Correggio. His peculiar characteristics, the beauty and delicacy of the heads, the lovely expression of maternal rapture, that inexpressible charm which some have called *Corregiesque*, as almost peculiar to the master, the touching of that line where the purely natural and the purely ideal melt into each other, united with his bland ærial colouring,—all these are found circumscribed within this little square panel, making it precious beyond all price.

This picture was formerly in the collection of the kings of Spain. It was presented by Charles IV. to Godoy Prince of Peace. During the French invasion of Spain it was obtained by Mr. Wallis, an English painter, and in England offered for 1200*l.*, and in vain. It was then taken to Paris, and fell into the possession of M. Laperière, and at the sale of his collection in 1825 it was bought by Mr. Niewenhuys for 80,000 francs, who sold it to the English Government for 3800*l.* This certainly appears a large price for a picture

only 13 inches high; but it is a work of the rarest delicacy and beauty.

The earliest engraving I have seen is by Diana Ghisi, inscribed *Diana Mantuana Romæ*, 1577. Engraved also by Francesco Aquila, 1691.

SEBASTIAN DEL PIOMBO.

24. Portrait of Giulia Gonzaga.

SHE is represented in the character of a saint holding the palm of martyrdom; and, from the circumstance of the pair of pincers lying near, probably St. Apollonia.*

Giulia Gonzaga, great-grand-daughter of Ludovico III., Marquess of Mantua, was celebrated for her beauty, her virtue, and her rare accomplishments. She was married at the age of fourteen to Vespasian Colonna, Duke of Trajetto, who was very old and infirm. She was, however, not only faithful to him while living, but after his death she assumed for her *device* an amaranth-flower, with the motto *non moritura*, and refused thenceforth to listen to any offers of marriage. The fame of her beauty and chastity having reached Constantinople, the Sultan Solymán was seized with a truly imperial fancy for the possession of a treasure deemed inaccessible, and commanded his admiral Barbarossa to seize her in her castle of Fondi, on the coast of the Mediterranean. Barbarossa landed from his galleys in the middle of the night, attacked and took the town of Fondi, but the lady escaped in the tumult, and fled to the mountains, where she fell into the hands of some disbanded soldiers, who, on learning her name and rank, conducted her in all honour and safety to her castle as soon as the danger was over. This event happened in 1534. Some other adventures are attributed to her which are more than doubtful.

This portrait is supposed to be the same mentioned by

* According to the legend, St. Apollonia had all her teeth taken out with a pair of pincers.

Vasari, which was presented by 'Ippolito de' Medicis to Francis I., and lost out of the gallery at Fontainebleau during the wars of the league; but I am afraid there exists no satisfactory proof of this identity. There is too much of grandeur, too little of beauty in the countenance and features to bear out the description of Vasari; but whoever it may be, she was truly a most noble creature. The colouring has become dark, but is still harmonious and clear. It came from the Borghese Palace, and was bequeathed by Mr. Holwell Carr.

There is another female portrait by Sebastian del Piombo, now at Hampton Court, not unlike this in the treatment, and also habited in green, but infinitely superior—one of the finest portraits in the world, I think.

C. 3 ft. by 2 ft. 6 in.

ANNIBAL CARRACCI.

5. St. John in the Wilderness, filling his Cup from a Fountain which gushes from a Rock.
—Half life-size.

A PICTURE of great beauty, noble in the forms and animated in the expression. The landscape in the background is in the style of Titian.

The most celebrated productions of this painter are those on a large scale; I do not know that they are his best. Of the three Carracci he is the most distinguished by his works, but he was not equal to his uncle Ludovico in genius and sentiment, nor to his cousin Agostino in general culture of mind. He united, however, great talent with rare technical excellence, and has evinced in some few of his pictures great depth of feeling, as in the *Pietà* at Castle Howard. He died in 1609.

This picture, with twenty-four others by the same accomplished painter, was in the Orleans Gallery, and was purchased by Mr. Angerstein for 200 guineas.

C. 5 ft. 5 in. by 3 ft. 1 in.

PAUL VERONESE.

26. The Consecration of St. Nicholas as Bishop of Myra.—Composition of nine figures, life-size.

THIS fine picture was painted as an altar-piece for the church of San Nicolò dei Frari at Venice, and afterwards brought to Rome, whence it came to England in 1821. It was purchased by the directors of the British Institution, as a fine study of colour, and by them presented to the National Gallery.

St. Nicholas was consecrated Bishop of Myra in 1391. The kneeling figure of the saint is finely expressive of humility and devotion. The prelates and ecclesiastics assisting at his investiture are nobly conceived. The foreshortened figure of the angel descending from heaven with the mitre and crozier explains the subject in a very poetical and intelligible manner.

Paul Cagliari of Verona, thence called Veronese, was the great master of what is called in painting the *ornamental* style: a style in which the utmost luxury of fancy and design, and splendour of colour, took the lead of all higher, severer principles of art. In banquet-scenes, allegories, processions, religious or profane, this painter was emulated by Rubens alone, and he had more of grace and dignity in his figures and compositions, perhaps because he had a finer nature before him to imitate. Like Rubens, he held in utter disregard all proprieties of costume and chronology. Yet this picture is a proof that he could sometimes treat a solemn subject with becoming sobriety. He painted at Venice, where he died in 1588, twelve years after Titian.

C. 9 ft. 5 in. by 5 ft. 9 in.

RAPHAEL.

27. Portrait of Pope Julius II.—Life-size, three-quarters.

GIULIANO della Rovere was the nephew of Pope Sixtus IV., who raised him to the purple, though much fitter to command an army than to adorn the priesthood. After a most restless active life, during which he had embroiled all Italy,

and was particularly noted for his hostility to the Borgia family, he was elected pope in 1503, at the age of 61, and wore the tiara through ten years of strife. Neither age, nor the toils of a most various life, nor the high and sacred dignity to which he was raised, could tame the fiery spirit of this gifted and turbulent old man, nor inspire him with any of the meeker virtues becoming the supreme head of the Christian church.* By his own avowal it was Julius Cæsar, not Jesus Christ, whom he proposed as the object of his imitation. His short pontificate was one of the most memorable recorded. He it was who gave to Henry VIII. the dispensation to marry Catherine of Arragon, his brother's widow. He it was who laid the first stone of St. Peter's at Rome; who employed Michael Angelo to paint the Sistine Chapel; who patronised Raffaëlle. And when, under his pontificate, the group of the Laocoon was accidentally discovered among the ruins of the baths of Titus, Julius, overjoyed, rewarded the fortunate discoverer with a pension for life:—for to his propensities for war and intrigue he united a real love for art and letters, which he used to say were as “silver to the poor, gold to the rich, and gems to princes.”

“This is a genuine and most characteristic portrait. The veteran pontiff is represented in a sitting posture, his elbows resting on the arms of his chair. His cap and short cloak are of crimson silk, edged with ermine; his under garment of white linen, plaited, with silken sleeves. He holds one of the arms of the chair with the left hand, whilst his right hand, which, from the perspective chosen by the artist, forms the most prominent object in the picture, hangs easily, advancing before, and hiding part of the body.

* “Giulio, più fortunato che prudente e più animoso che forte, ma ambizioso e desideroso di grandezze oltra a modo,” &c., &c. His quarrel with Michael Angelo is one of the most amusing anecdotes in the history of painting. The Pope and the painter were equally fiery and self-willed, but the Pope gave way at last.

“ The head is admirable. It is that of a hardy old man, accustomed to combat and to conquer difficulties ; the square projecting forehead, strongly marked features, straight white beard, and eyes deeply seated in their sockets, indicate at once that keenness of penetration and firmness of purpose which were among the leading traits in the character of Julius. He appears absorbed in thought, and little mindful that he is sitting for his picture. Although, as a whole, this portrait is in the highest degree simple and dignified, it is not deficient in becoming ornament. The background is a green hanging, on which, at regular distances, are slightly indicated the cross keys of the pontifical office. From the corners of the chair rise two shafts, which are surmounted by gilt ornaments in the form of acorns, in reference to the armorial bearings of the Pope’s family, and enriched below with gold fringe, through which is seen the crimson covering of the chair. On the fingers of each hand are three rings ; and in the right the pontiff holds a small handkerchief, which, from its whiteness, contrasted with the dark tint of a ring on the fore-finger, is greatly beneficial to the effect of the whole, by giving increased projection to the hand, which is intended to appear nearer the eye of the spectator than any other part of the figure.”—*Ottley*.

“ This portrait of Julius II. is finished to a great nicety. The hairs of the head, the fringe on the cap, are done by minute and careful touches of the pencil. In seeing the labour, the conscientious and modest pains, which this great painter bestowed upon his smallest works, we cannot help being struck with the number and magnitude of those he left behind him. When we have a single portrait placed before us, that might seem to have taken half a year to complete it, we wonder how the same painter could find time to execute his cartoons, the compartments of the Vatican, and a thousand other matchless works.”—*Hazlitt*.

We might, indeed, wonder, if Raphael had found time even with *his* wondrous diligence to paint *all* the portraits of Julius II. which pass under his name. The original portrait from Raphael’s own hand is supposed to be that which exists in the Palazzo Pitti at Florence, at

least that is the finest known, if it be not the very picture executed for the pope himself. A famous and scarce inferior repetition is in the Tribune of the Florence Gallery. The picture before us, which is extremely fine, came from the Falconieri Palace at Rome, and is supposed to be chiefly the work of Giulio Romano. Another splendid duplicate was in the Orleans Gallery, and is, I believe, the same which has passed into the possession of Mr. Miles of Leigh Court. A fifth, much inferior, is in the Corsini Palace at Rome; a sixth, very fine, in the Borghese Gallery; a seventh, at Berlin, from the Giustiniani Gallery; and there is an eighth in the possession of Torlonia, at Rome. All these, being painted by the scholars of Raphael, and under his direction, have claims to originality.

The original Cartoon, by Raphael, drawn in black chalk, is preserved in the Corsini Palace at Florence.—*Passavant's Rafael*, vol. i. p. 175; ii. 118.

P. 3 ft. 6 in. by 2 ft. 8 in.

Of this portrait there are some fine old engravings: it has also been engraved more recently by Morel for the Orleans gallery and by Morace for the Florentine gallery.

LUDOVICO CARRACCI.

28. Susanna and the Elders.

THIS oft-repeated and not very agreeable subject has never perhaps been more beautifully treated than in this picture, though the head of Susanna, with all its loveliness, does not bear out the eloquent eulogium of Hazlitt—in itself a picture. “It is,” he says, “as if the young Jewish beauty had been just surprised in that unguarded spot, crouching down in one corner of the picture, the face turned back, with a mingled expression of terror, shame, and unconquerable sweetness, and the whole figure, with the arms crossed, shrinking into itself with bewitching modesty.” “No painter,” he adds, “could have improved upon the Susanna except perhaps Correggio, who, with all his capricious blandishments, and wreathed angelic smiles, would hardly have given the same natural unaffected grace, the same perfect womanhood.”

To those who love pictures there cannot be a more delightful companion than Hazlitt,—nor a worse guide. As long as he dwells in general

speculation he "discourses most eloquent music;" the delighted fancy surrenders itself to his influence, and tastes eagerly from new founts of thought; but as to fact and detail he is inconceivably inaccurate, and his individual impressions take their colour from the splendour of his imagination. He says himself he "never took a note on the spot." With regard to the picture before us, in the *Susanna* the arms are *not* crossed on the bosom, and the expression in the head will not satisfy all. I should say that the countenance is that of an innocent, alarmed, and somewhat coquettish girl; and that it *ought* to be that of a chaste and indignant matron.

Purchased by Mr. Angerstein from the Orleans collection for 200 guineas.

C. 4 ft. 8 in. by 3 ft. 7 in.

BARROCCIO.

29. A Holy Family.—Designated as the "Madonna del Gatto," from the Cat introduced into the corner of the picture. Four figures, life-size.

THIS is a charming and celebrated picture, and a fine specimen of the master. The two children are eminently lovely, and infantine.

St. John is teasing a cat by holding up a bull-finch before her. "An incident," says Waagen, "which proves how much the ancient religious spirit had vanished about the middle of the sixteenth century." Yet incidents more naïve and apparently out of place occur continually in the older masters.

This picture was brought from the Cesare Palace at Perugia in 1805, and subsequently sold to Mr. Holwell Carr, who bequeathed it to the nation.

Several original repetitions, and many known copies, exist of this picture: one fine duplicate in the possession of Mr. Rogers.

Federigo Barroccio, of Urbino, ranks among the second-rate Italian masters. He has imitated Correggio in the grace of his drawing and the

softness of his *chiaro-scuro*, but was far his inferior in simplicity and power. It is a peculiarity of his colouring that his carnation tints are generally too obtrusive, so that it was said of him, as of Parrhasius, that his personages looked as though they had fed on roses. His general style is very characteristic of his mind, which was elegant and harmonious, but destitute of strength, and subject to melancholy fancies. He died at the age of eighty-four; and of his numerous works those at Rome have the highest estimation.

C. 3 ft. 9 in. by 3 ft.

Engraved by A. Cardon.

CLAUDE.

30. A Seaport, with the embarkation of Saint Ursula and her attendant Virgins.

THIS most splendid picture is by some connoisseurs preferred to the Embarkation of the Queen of Sheba (No. 14). It possesses similar beauties of feeling and composition, but the execution is pronounced to be less spirited and free. We have here also the effect of a morning sun—the undulation of the waves in the fresh breeze, while the foreground, rich with massy architecture, throws back the distance, which gradually melts from distinctness into the sunny air.—(*Liber Veritatis*, No. 54.)

St. Ursula, according to the legend, was the daughter of Dionnot, King of Cornwall, and born in 362. “Ce fut une des plus parfaites Princesses de l’Europe,” and Conan, Duke of Brittany, sent a fleet to demand her in marriage, with all the young ladies of quality who could be persuaded to accompany her as wives for his courtiers. St. Ursula, having determined to be the spouse of Jesus Christ, and to devote herself to a religious life, embarked with great reluctance, and prayed that they might never reach their destination. Accordingly a storm drove the fleet up the Rhine as far as Cologne, where she and her companions were all massacred by the Huns in 383.

This picture was painted for Cardinal Barberini in 1646, and was purchased from the Princess Barberini in 1760, by Mr. Lock of Norbury Park (“and if pictures could choose their possessors would never have left him”): it then fell into the hands of Mr. Desenfans, the picture-dealer, from whom it was purchased by Mr. Angerstein.

The estimated value is about 3500 guineas.

C. 3 ft. 8 in. by 4 ft. 11 in.

Engraved by Fittler: and there is an etching by Dom. Barriere; 1665.

GASPAR POUSSIN.

31. A Landscape.—The figures represent Abraham preparing to sacrifice his son Isaac.

IN the foreground, on the right, Isaac is represented bearing the wood for the sacrifice, and followed by his father with a torch. They appear walking up a steep and unfrequented path, overshadowed by trees, having left behind them the two servants of Abraham, who are seen seated on the ground at some distance, near the centre of the picture. These figures are not of so large a size as to be obtrusive; and being also painted by Gaspar himself (which, unfortunately, is not always the case in his larger pictures), are in perfect harmony with the surrounding landscape. The foreground and middle ground are in a low tone of colouring, save here and there a partial gleam of subdued light, (as on that part where the figures of Abraham and Isaac are introduced; upon a waterfall, near the left extremity of the picture; and on part of the ruins of an ancient city in the middle distance;) it having been evidently the intention of the painter to confine his principal light to the sky over the horizon and to the extreme distance, which exhibits an extensive flat country similar to the campagna of Rome, bounded on the left by a ridge of mountains.—*Ottley*.

This is perhaps one of the most beautiful landscapes in the world. Those cool depths of verdure breathe of freshness, and the trees and foliage seem only not to move and sigh

“ Because the crystal silence of the air
Weighs on their life.”

There are perhaps no landscapes which excel those of Gaspar Poussin in this fine, fresh, healthy look of nature.—(See p. 27.)

Gaspar Dughet was the pupil and adopted son of Niccolo Poussin, whose name he assumed. He was no servile imitator of his master; and considered merely as a landscape painter, certainly not his inferior. Gaspar seems to have felt nature as a living presence—felt her in all her sublimity, all her power. He did not doat upon her like Claude—to whom she was as an enchanting mistress whom he loved to dress out with a sort of elaborate elegance, and to behold only in her most serene and alluring moods—but he revered her as a divinity, whose power and beauty were to be rendered, as they were revealed to him, in the spirit of faith and truth.

The National Gallery contains five landscapes by this master, so varied in subject as to present an admirable opportunity of studying his style and merits. This picture came from the Colonna Palace.

C. 5 ft. 3 in. by 6 ft. 6 in.

Engraved, large, by G. Cunego: and smaller by Pye.

TITIAN.

32. Ganymede carried off by the Eagle.—Life size.

GANYMEDE, the son of the King of Troy, while tending his father's flocks on Mount Ida, was carried off by the Eagle of Jove (or by Jove himself, transformed into an eagle), to become the cup-bearer of the Gods.

———“ Flush'd Ganymed, his rosy thigh
Half-buried in the eagle's down,
Sole as a flying star, shot thro' the sky
Over the pillar'd town.”

A. TENNYSON.

This fine picture was brought from the Colonna Palace. It was originally, without doubt, intended for the central compartment of a ceiling, and is a distinguished work of the master. Titian has here proved not only that he was able to draw the figure well, greatly foreshortened, but that he understood, what is much more rare, how to avoid, in doing it, all disagreeable distortion. The effect of the *sotto in sù*, as the Italians term that species of pictorial representation which is intended to be viewed from below, is finely managed. The figure of the beautiful boy, coloured in the fullest golden tone, every part being carefully rounded, contrasted with the great black eagle, which is soaring away with him, is admirable. For this picture and two others (31 and 34), all from the Colonna Palace, Mr. Angerstein paid 6000 guineas.

C., octagon, 5 ft. 8 in. diameter.

Engraved by Gerard Audran; by D. Cunego, for the Schola Italica.

PARMEGIANO.

33. The Vision of St. Jerome.

THIS saint, who lived about the year 400, and was the most celebrated doctor of the Latin church, spent several years of his life in the deserts of Syria, and there, like most of those who give themselves up to an unnatural and solitary existence, he saw visions and dreamed dreams, not always so acceptable as the one now hovering around him. He is asleep in the back-ground, his crucifix near him. Above is the Holy Virgin, throned in the clouds: the youthful Christ reclines against her knees; and in the foreground St. John the Baptist, kneeling, points upwards with that expression of fervent and somewhat wild enthusiasm, which befits the character. The upper part of the picture is the best. "There is great dignity in the Virgin: the beautiful head of the infant Christ is not unworthy of Correggio; and the painting of the figure, with its delicate tints, half-tints, and reflected lights, comes very near him."* The St. John is powerfully painted, but the attitude is forced and extravagant. The sleeping St. Jerome is altogether bad; the figure ill-drawn; the attitude quite distorted. In the whole picture the effect strikes me as bordering on the theatrical. Some defects may be excused when we consider that Parmegiano was only four-and-twenty when he executed it: they remain defects notwithstanding.

This picture was painted in 1527 for a certain Donna Maria Buffalini, as an altar-piece for the chapel of the Buffalini family at Città di Castello. In 1790 the church was destroyed by an earthquake, and the picture was purchased from among the ruins by Mr. Durno, an artist, who sold it afterwards to the Marquis of Abercorn for 1500 guineas.

* Dr. Waagen.

Subsequently it passed through the hands of Mr. Hart Davis and Mr. Watson Taylor, at whose sale it was purchased by the directors of the British Institution for 3050 guineas, and by them presented to the nation.

I have seen two small finished studies of this picture, one of which is in the Grosvenor Gallery.

The real name of Parmegiano was Francesco Mazzuoli. He was born at Parma, 1503, and at the age of twenty visited Rome, where he was patronised by Pope Clement VII. In 1527, when engaged in painting this very picture, Rome was sacked by the army of Charles V. under the Constable Bourbon, and when the soldiers entered his atelier, where, unmindful or unconscious of the tumult around, he stood absorbed before his easel, they were so struck by the beauty of his work, as well as by the composure of the artist, that they retired without doing him any injury; but another party afterwards seized him, and insisted on ransom. Parmegiano, reduced to poverty, fled from Rome to Bologna, and there and at Parma continued to practise his art with fame and success; but he was seized with the mania of alchymy, neglected the beautiful art which would have given him at once fame and riches, and died poor at the age of 37. He is a very unequal painter: in his best pictures he approaches Raphael and Correggio; but it too often happens that in attempting the grandeur and expression of Raphael he becomes distorted and exaggerated; and in imitating the manner of Correggio, he falls into affectation. This picture, with some defects of both kinds, is still a fine work, and, as some think, one of his finest.

C. 11 ft. 6 in. by 5 ft.

There is an excellent old engraving by Bonasoni, who was a contemporary of Parmegiano.

TITIAN.

34. Venus endeavouring to detain Adonis from the Chace.

"THE figure of Venus, which is seen in a back view, receives the principal light, and is without drapery, save that a white veil, which hangs from her shoulder, spreads itself over the right knee. The chief parts of this figure are scarcely less excellent in respect of form than of colouring. The head possesses great beauty, and is replete with natural expression. The fair hair of the goddess, collected into a braid rolled up at the back of her head, is entwined by a string of pearls, which, from their whiteness, give value to the delicate carnation of her figure. She throws her arms, impassioned, around her lover, who, resting with his right hand upon his javelin, and holding with the left the traces which confine his dogs, looks upon her unmoved by her solicitations, and impatient to repair to the chace. Cupid, meantime, is seen sleeping at some distance off, under the shadow of a group of lofty trees, from one of which are suspended his bow and quiver; a truly poetic thought, by which, it is scarcely necessary to add, the painter intended to signify that the blandishments and caresses of beauty, unaided by love, may be exerted in vain.* In the colouring this picture unites the greatest possible richness and depth of tone, with that simplicity and sobriety of character which Sir Joshua Reynolds so strongly recommends in his lectures, as being the best adapted to the higher kinds of painting. The habit of the goddess, on which she sits, is of crimson velvet, a little inclining to purple, and ornamented with an edging of gold lace, which is, however, so subdued in tone as not to look gaudy, its linings being of a delicate straw colour, touched here and there with a slight glazing of lake. The dress of Adonis, also, is crim-

* This seems to have been an after-thought. In the original picture at Naples, and in one repetition of this subject which I have seen, I think it is that of Mr. Miles, Cupid is wide awake.—A. J.

son, but of a somewhat warmer hue. There is little or no blue in the sky, which is covered with clouds, and but a small proportion of it on the distant hills; the effect altogether appearing to be the result of a very simple principle of arrangement in the colouring, namely, that of excluding almost all cold tints from the illuminated parts of the picture.—*Ottley*.

Of this charming composition, so celebrated in the history of art, there exist many original repetitions, and almost innumerable copies. I have reason to believe, on a comparison of dates and authorities, that the first picture of the subject was painted by Titian for the Farnese family about 1548, and is the one now at Naples: and that the most famous of the original repetitions is that which Titian painted for King Philip II. when Prince of Spain, and about the period of his marriage with Queen Mary of England, that is, in 1554, when Titian was in his 77th year.* It was intended as a companion to the Danae (likewise a copy of the famous Farnese picture, which was painted at Rome in 1548), and both these pictures, executed for Philip, are now at Madrid. The fine repetition before us is undoubtedly an original picture, one of the many which Titian painted at the request of his friends and patrons. It belonged to the Colonna family. In 1800 it was brought to England by Mr. Day, and sold, together with the Ganymede and the fine Gaspar Poussin (No. 31), for 6000 guineas.

Another duplicate, with a slight variation, is in the collection of Mr. Miles, of Leigh Court: † another in the Dulwich gallery: and another in the possession of Mr. Fitzhugh, of Bannisters, near Southampton.

* “Nel susseguente anno non mancava Tiziano alla promessa fattagli di mandargli quella bella *poesia*, com' egli la chiama, di Venere ed Adone, la quale, a differenza della Danae, che si vedeva tutta davanti, mostrava la contraria parte:” the two pictures being intended to decorate the same room. See Ticozzi, “*Vite dei Pittori Vecellij*.” In the appendix is inserted the original letter of Titian addressed to “Philip, king of England.” It begins—“Most sacred Majesty! I congratulate your Majesty on the kingdom which God has granted to you; and I accompany my congratulations with the picture of Venus and Adonis, which I hope will be looked upon by you with the favourable eyes you are used to cast upon the works of your servant Titian.” About the same time Titian painted for Queen Mary a picture of Prometheus, now in the Escorial, and some others, of which a more particular account will be given farther on, in the introduction to the Royal collection.

† See in the life of Titian a letter from Ludovico Dolce to Alessandro Contarini (written about 1554), containing a most elaborate description and eulogy of this picture, in which he says, with true Italian hyperbole:—“I swear to your Excellency that one cannot find a man with an acute eye and a good judgment, who, seeing it, would not believe it was alive. No one, however chilled by age or hard of heart, can behold it without feeling all the blood in his veins warmed into tenderness!”

C. 5 ft. 9 in. by 6 ft. 2 in.

Engraved by Giulio Sanuto (1558). The dedication affixed to this print is so expressed in the Italian that, by a very easy misconception or mistranslation, it may have given rise to the idea that the Adonis is a portrait of Philip II., for which I can find no other foundation. There are engravings by R. Sadeler and by Strange, from the Farnese picture.

TITIAN.

35. Bacchus and Ariadne.

BACCHUS, returning from a sacrifice in the island of Naxos, attended by Silenus, Nymphs, and Fauns, meets Ariadne after she had been deserted by Theseus, and, struck with her beauty, woos and carries her off in triumph. Above the head of Ariadne is seen the starry crown which bears her name.

Titian has here painted in living hues the passage from Catullus—literally line for line.

“ ————— Young Bacchus, flush’d
With bloom of youth, came flying from above,
With choirs of Satyrs and Sileni born
In Indian Nyse. Seeking thee he came,
O Ariadne! with thy love inflamed.
They blithe from every side came revelling on,
Distraught with jocund madness, with a burst
Of Bacchic outcries, and with tossing heads.
Some shook their ivy-shrouded spears, and some
From hand to hand, in wild and fitful feast,
Snatch’d a torn heifer’s limbs; some girt themselves
With twisted serpents,” &c.

This fine piece of dithyrambic poetry is one of Titian’s most celebrated pictures: it is really “full of the god.” Those who wish to acquaint themselves with all the excellencies of this great poet-painter have an opportunity of doing so in this wonderful picture, which contains them all in a small compass, and near enough to the eye to be studied carefully. “How much more poetical in the conception, more noble in the characters, more ideal in the forms, does Titian appear in this picture, painted in his thirty-seventh year, in the full vigour of his powers, than in many of his later works! The hurried step, the expression of surprise with which Ariadne, hastening along the sea-shore, looks round at

Bacchus, is extremely graceful and animated, and is an admirable contrast to the god, who, glowing in the bloom of youth, flings himself towards her from his car, not with the action of a mortal, but that of a god. Among the train of Bacchus, a Bacchante with a tambourine must be remarked as singularly graceful; and a little satyr, dragging after him the head of the sacrificed calf, is exquisitely naïve and joyous. The cool, calm sea behind, the receding vessel of the perfidious Theseus (from which Ariadne has just turned her tearful gaze),* the serene sky, the blue mountains, the dark foliage of the trees, are all of infinite beauty. The execution is throughout very correct; all the parts are carefully rounded and softened off. Ariadne is painted in the brightest, clearest gold tone; Bacchus in a full sun-burnt tone."

The remarks of Charles Lamb on this picture are in so fine a spirit that they deserve a place here.

"Is there," he says, "anything in modern art—we will not demand that it should be equal—but in any way analogous to what Titian has effected, in that wonderful bringing together of two times in 'the Ariadne' in the National Gallery? Precipitous, with his reeling satyrs around him, re-peopling and re-illuming suddenly the waste places, drunk with a new fury beyond that of the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is time present. With this telling of the story an artist, and no ordinary one, might remain richly proud. Guido, in his harmonious version of it, saw no further. But from the depths of the imaginative spirit, Titian has recalled past time, and made it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant, her soul undistracted from Theseus, Ariadne is still pacing the solitary shore, in as much heart-silence, and in almost the same local solitude, with which she awoke at day-break to catch the forlorn last glances of the sail that bore away the Athenian."

The next quotation is from Sir Joshua Reynolds, who refers to this picture as an exemplification of one of the laws of harmony in colouring:—

* " ————— Never look back!

You have a full wind and a false heart, Theseus!
Does not the story say his keel was split,
Or his masts spent, or some kind rock or other
Met with his vessel?

Not as I remember.

It should have been so; would the gods know this,
And not of all their number raise a storm?
But they are all as ill!"—*Maid's Tragedy.*

"To Ariadne is given," says the critic, "a red scarf, to relieve the figure from the sea, which is behind her." It is not for that reason alone, but for another of much greater consequence: for the sake of the general harmony and effect of the picture. The figure of Ariadne is separated from the great group, and is dressed in blue, which, added to the colour of the sea, makes that quantity of cold colour which Titian thought necessary for the support and brilliancy of the great group; which group is composed, with very little exception, entirely of mellow colours. But as the picture in this case would be divided into two distinct parts—one half cold, and the other warm—it was necessary to carry some of the mellow colours of the great group into the cold part of the picture, and a part of the cold into the great group; accordingly, Titian gave Ariadne a red scarf, and to one of the Bacchantes a little blue drapery."

This picture came from the villa Aldobrandini, whence it was purchased during the French invasion of Italy by Mr. Day. It was one of a series of three pictures which Titian painted about the year 1514, for Alphonso Duke of Ferrara. The two others—the Arrival of Bacchus in the Island of Naxos, and a Sacrifice to the Goddess of Fertility—now adorn the Museum of Madrid. It was brought to England by Mr. Buchanan, from him purchased by Lord Kinnaird, who sold it to Mr. Hamlet, the jeweller, from whom it was purchased by Parliament for the nation in 1825.

C. 5 ft. 9 in. by 6 ft. 3 in.

Engraved by Andrea Podestà, about 1636 (fine).

GASPAR POUSSIN.

36. A Land-storm.

THIS is the celebrated Lansdowne Picture, well known from the fine engraving which exists of it. The composition is admirable. The powerful light in the distant horizon serves to deepen the effect of the tempestuous gloom which envelops all beside; except where a sudden gleam of light breaks through the clouds, and falls on a building near the centre, the watch-tower of a romantic castle, perched on a rock—a stately image of stability, where all things else seem bent, agitated, and yielding to the destructive power which sweeps across the landscape. The same gleam of light makes visible a shepherd who, with his sheep, is hurrying down a declivity; the wind, rushing through the trees,

sways them to and fro; one, broken asunder, lies prostrate; and two shepherds, terrified by its sudden fall, have sought shelter under a bank. The effects of the gale on the foreground, bushes, and foliage, are delineated with consummate skill, and show a familiar acquaintance with all the appearances of nature.

Purchased by Mr. Angerstein from the collection of the first Marquess of Lansdowne.

C. 4 ft. 11 in. by 6 ft.

Engraved by Vivares.

CORREGGIO.

37. A study of Heads.—(See the Companion, No. 7.)

RUBENS.

38. The Rape of the Sabines.—Composition of numerous figures; a finished study for a larger picture.

ROMULUS, in order to people his newly-founded city, proclaimed a festival in honour of the god Consus; and the inhabitants of the neighbouring states, particularly the Sabines, flocked to the games. At a signal from Romulus, the young Romans rushed in upon them, sword in hand, and carried off the women, whom they forced to become their wives.

“ Ut fugiunt aquilas, timidissima turba columbæ,
Utque fugit visos agna novella lupos;
Sic illæ timuere viros sine lege ruentes.”

We have here, in a small compass, and in the most striking form, an example of the prominent beauties and defects of the manner of Rubens. There are cases (they will be more particularly pointed out hereafter) where anachronisms in time and scenery become positive beauties: in the present case they are as misplaced as they are glaring; they are errors of taste, not sins of ignorance. Rubens was too deeply studied in classical lore not to know perfectly well what was true in history and appropriate to his subject, too accomplished and dexterous in his craft not to have been able to execute one conception or another with equal facility: but his eye and mind had become careless and impetuous when

he dashed off this scene in the heat of fancy, and gave us, instead of Roman virgins fleeing "like timid doves" from Roman warriors, coarse women in the Flemish costumes of the seventeenth century, struggling in the arms of bearded ruffians. On the other hand, we have all the fervid life, the energy of movement and passion, the scenic power which are so characteristic of the artist. The details of the painting are worthy of the closest study; the background spirited, and full of ærial truth of effect. It is in perfect preservation; and the whole being executed by the hand of Rubens is an example of the lightness and freedom of his pencil, and of the transparency, harmony, and richness of his colouring. The large picture by Rubens of the same subject, now in the Royal Gallery at Madrid, and a fine sketch at Lord Ashburton's, are both esteemed superior to this study. It was formerly in the possession of Madame Boschaert of Antwerp, who, in 1766, refused for it the sum of 17,850 florins (1600*l.*), offered by the Chevalier Verhulst of Brussels. On her death it was offered for 2200*l.*, and after various transfers, became the property of Mr. Angerstein. The estimated value is now about 3000*l.*

W. 5 ft. 7 in. by 7 ft. 9 in.

Engraved by Martenasie; and small, by James Stewart.

NICOLO POUSSIN.

9. The Nursing of Bacchus.

BACCHUS is represented in infancy, nursed by the nymphs and fauns of Eubœa. A satyr feeds him with the juice of the grape; and the attitude and expression of the Baby-God, as he quaffs eagerly from the cup, appear to me perfect. Poussin must have studied as carefully as Reynolds the habits or looks of children before he could have painted such a head as this. The whole picture is singularly classic and elegant in conception, and exquisitely painted. It was bequeathed to the nation by George James Cholmondeley, Esq., in the year 1831.

C. 2 ft. 6½ in. by 3 ft. 1 in.

NICOLO POUSSIN.

10. A Landscape.*

THE scene represents a fertile and richly wooded country,

* See No. 2.

divided by two winding roads, one of which appears to lead to a distant town, situated at the foot of a range of mountains; the other diverges among clusters of trees, of which the foliage is painted with great richness. On the right a man is washing his feet in a stone fountain, and is supposed to represent Phocion in an undyed robe—the emblem of the purity and simplicity of his life. His arms are seen suspended to the trunk of a tree in the back-ground. This was a favourite picture of Sir George Beaumont, who presented it to the nation.

C. 2 ft. 6 in. by 3 ft. 7 in.

Engraved by Baudet.

GIORGIONE.

41. The Death of Peter the Martyr.

THE brief history of Peter the Martyr is this:—he was general of the Dominicans in 1252, a most powerful person in the Holy Inquisition, and a violent persecutor for what he deemed the true faith, which made him many inveterate enemies. There was one family in particular, which he had treated with excessive cruelty, and their relations, who were in the army, were so enraged by Peter's barbarity, that they resolved to revenge themselves on their oppressor with the very first opportunity. Having been informed that he was to make a visit to a distant province in pursuit of some wretched heretics, who had been denounced to the inquisition, they lay in wait for him in a wood, through which they knew he must pass, in company with one person, a friar of his convent; here they attacked him, cleft his skull with a sabre, and left him dead on the spot.*

This ruthless persecutor was afterwards regarded as a martyr, and canonised.

* His fate furnished the subject of one of the grandest pictures in the world—Titian's Altar-piece in the Church of St. John and St. Paul at Venice.

Giorgione, whose real name was Giorgio Barbarelli,* died young in 1511. He was one of the most delicious painters of the Venetian school, the immediate successor of Bellini, and the cotemporary of Titian, to whom he was inferior in variety and versatility, but neither in sentiment nor in power. His merits are inadequately represented in this picture, which is ascribed to him, but hardly on sufficient grounds.† It formerly belonged to Queen Christina, was purchased from the Orleans Gallery for 200*l.*, and bequeathed by Mr. Holwell Carr.

C. 3 ft. 4½ in. by 4 ft. 9½ in.

NICOLO POUSSIN.

2. A Bacchanalian Festival.

THE central group is composed of a satyr and three fauns; the former is kneeling, and tipsily quaffing the contents of a bowl, which one of the latter, while dancing and waving his vine branch on high, is replenishing from a vase. A second is playing on the flute; a third, overcome by the inebriating juice, lies prostrate on the ground. A little retired is a table; beyond it is seen a contest between a female centaur and a faun mounted on an ass. Near this, but more to the right, is a female satyr, whom a faun is supporting on the back of a frolicsome goat. On the opposite side we have Silenus seated, with his leg resting on the back of a leopard, and supported on either side by Sylvan deities, one of whom holds a wreath above his head. This last group is placed on the verge of a grove, to the trees of which are appended loose draperies; in the distance, a wild rocky landscape adorned with clumps of trees.

These, as Hazlitt observes, are certainly not "*pious orgies*;" but they are the most elegant and classical imaginable;—

“ ‘Whence came ye, jolly satyrs! whence came ye,
So many, and so many, and such glee?
Why have ye left your forest-haunts, why left
Your nests in oak-tree cleft?’

* The soubriquet *Giorgione*, literally Big George, was given to him on account of his lofty stature and dignified deportment.

† Dr. Waagen.

'For wine, for wine we left our kernel tree,
 For wine we left our heath and yellow brooms
 And cold mushrooms,
 For wine we follow Bacchus through the earth,
 Great God of breathless cups and chirping mirth!
 Come hither, lady fair! and joined be
 To our mad minstrelsy!' "

The taste in which Poussin conceived and executed this class of subjects, which he was fond of repeating, is the finest possible. However wildly exstatic the revelry of these sylvan divinities, it never offends. Poussin has carefully avoided all approach to common life and its associations. "The forms and characters of the figures introduced are purely ideal, borrowed from the finest Greek sculptures, more particularly from the antique vases and sarcophagi; the costumes and quality of the draperies are of an equally remote period; the very hues and swarthy complexions of these fabled beings, together with the instruments of sacrifice and music—even the surrounding scenery—are altogether so unlike what any modern eye ever beheld, that in contemplating them the mind is thrown back at once, and wholly, into the remotest antiquity."—*Sir Joshua Reynolds*.

This superlative picture is one of a series of three painted by Poussin for the Duc de Montmorenci (the other two are in the collection of Lord Ashburnham). It was accounted one of the finest pictures in the Angerstein collection. The colouring has become a little too red, owing to the ground on which it has been painted: but it must be borne in mind, that in this class of subjects Poussin adopted, on principle, a certain dryness of execution and peculiar tone of colour, which harmonised with the antique taste in which they are conceived and executed.

C. 4 ft. 8 in. by 3 ft. 1 in.

Engraved by George Doo.

REMBRANDT.

43. Christ taken down from the Cross.—A study in black and white.

Few pictures of Rembrandt prove his talent for the composition of the sublimest subjects of the Bible in so high a degree as this little sketch. The expression of the Virgin fainting at the sight of the dead Christ stretched on her knees, is full of deep feeling. The idea of making the repentant thief look down from his cross, full of gratitude and adoration,

upon Christ, is likewise wholly original and affecting ; and the portentous appearances which the artist has introduced in the sky over the devoted city in the back-ground, are sublimely conceived, and add greatly to the meaning and dignity of the design ; we must renounce even the most modest pretensions to nobleness of form or feature in this picture, as in most of those of Rembrandt.

About 1720 this study was in the possession of a M. Barry, at Amsterdam ; it was afterwards in the collection of Sir Joshua Reynolds, who set a high value on it. After his death it was purchased for 41 guineas by Sir George Beaumont, and by him presented to the National Gallery.

The finished picture of the same subject is said to be in the gallery of Count Schonborn, at Vienna ; the original drawing is in the British Museum.

P. 1 ft. 1 in. by 11 in.

Etched by Rembrandt.

GIULIO ROMANO.

44. Charity.

THREE figures in a landscape, by some supposed to represent Latona and her Children, which I consider most probable. From the Villa Aldobrandini, and bequeathed by Mr. Holwell Carr.

The extraordinary and poetical genius of this painter cannot be estimated by this little picture : he excelled in paintings on a large scale, and especially in grand mythological subjects : his small easel pictures are very rare. He was Raphael's favourite pupil, and died 1546.

P. 10 in. by 13 in.

REMBRANDT.

45. The Woman taken in Adultery.

THE hypocritical accuser of the woman is in the act of draw-

ing aside her veil with unfeeling rudeness. The Saviour seems to be uttering with grave compassion his divine rebuke, "He that is without sin, let him first cast a stone at her."

"A picture prodigious in colouring, in light and shade, in penciling, in solemn effect—but that is nearly all: 'of outward show, elaborate; of inward, less exact.' The Christ has considerable seriousness and dignity of aspect. The marble pavement, of which the light is even dazzling; the figures of the two rabbis to the right, radiant with crimson, green, and azure; the back-ground, which seems like some rich oil-colour smeared over a golden ground, and where the eye staggers on from one abyss of obscurity to another—place this picture in the first rank of Rembrandt's wonderful performances. If this extraordinary genius was the most literal and vulgar of draughtsmen, he was the most ideal of colourists."—*Hazlitt*.

"Of all Rembrandt's cabinet pictures this perhaps holds the first place. In general, we admire in the pictures of this master the magical effect of the deep chiaro-scuro, the bold conception, and the admirable handling. Here, however, it is not only the bright, full, gold tone, by which the principal figures are relieved from the dark back-ground, that attracts us, but the beauty and intelligibleness of the composition, the manifold and just expression of the heads, the delicate execution combined with the most solid impasto. How much more powerful is this expression of the deepest compassion and sympathy in Christ, of bitter repentance in the woman, in spite of the ordinary, nay, ugly countenances, than the most beautiful forms taken from the antique, according to general principles of beauty, such as we see in Mengs and so many highly-extolled painters, who have acted upon a theory of beauty, but whose figures are destitute of that life and soul which the genuine feeling of the artist, in accordance with the spirit of his subject, can alone breathe into them!" —*Dr. Waagen*. Rembrandt has here made a remarkable use of his skill as a colourist, to render the subject intelligible. The eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ (which, next to her, is the most strongly lighted), and so goes on to Peter, to the Pharisees, to the soldiers, till at length it penetrates through the transparent gloom into the interior of the temple, with its high altar and worshippers, all teeming with a sort of fantastic mystical splendour, half-veiled by a solemn obscurity.

Rembrandt Van Rhyen was the son of a miller of Leyden, and from the dark interior of his father's mill, partially lighted from above, in which he passed his infancy and boyhood, he is supposed to have caught the first idea of those strong contrasts of light and shadow which he after-

effect is that of a glowing Italian atmosphere, but more sober in the tone than is usual with this painter.

This picture affords the student in art an opportunity of studying a style of landscape painting, quite original, and differing altogether from those already adverted to. Both, though classed with the Dutch landscape-painters (he was born at Utrecht in 1610), studied and painted in Italy. His landscapes almost always represent the scenery of Italy, selected either from the solitary recesses of the Appenines, the romantic vicinity of the Campagna and Tivoli, or the luxuriant wilds of Calabria. There is a peculiarity in his colouring which sometimes degenerated into mannerism and exaggeration, that of suffusing his scenery with a pervading tint of tawney red. The picture before us is, in this respect, less mannered than usual, though sufficiently warm and glowing to express a sultry Italian morning. Another fault or peculiarity in Both is that he painted too much with a very small pencil; there is a want of breadth in his execution, something rather minute and finical in his details, very unlike the broad, free, feathery touch of Claude or Hobbema. He is also apt to crowd his pictures with a variety of objects and particulars. One or two of Both's pictures in a collection have a charming effect; but we might have too many of them, which could hardly be said of Gaspar Poussin or Cuyp—the ever fresh, and ever new. It is a curious and interesting fact that the two brothers, Jan and Andreas Both, were during their lives so tenderly united that it has been difficult for biographers to distinguish them either in their works or individually. It seems at length agreed, on the testimony of Houbraken, that Jan Both was the landscape-painter *par excellence*, and that Andreas succeeded best in grotesque and rural figures. We are told that one of the brothers fell into a canal at Venice in 1650, and perished, and that the other never wholly recovered this grief. But even here the identity seems uncertain. The survivor is supposed to have been Andreas, who frequently painted the figures in his brother's landscapes.

This picture was purchased and presented to the nation by Sir George Beaumont.

C. 3 ft. 9 in. by 5 ft 3 in.

REMBRANDT.

72. A Landscape, in which the Figures represent Tobias and the Angel.

The angel is leading the young Tobias over a rugged causeway, through a stream; beyond them is seen a traveller reposing: the effect is that of approaching twilight.

The landscapes of Rembrandt are among the rarest of his works, and are remarkable for the manner in which he has applied his favourite and original principles of *chiaro-scuro*. Here an evening sky, clear, cool, and transparent, is contrasted with the solemn shadow of the foreground, and the dark clumps of trees, which, however, have become so black that they appear almost a shapeless mass against the sky. The execution is very broad and free.

This picture was formerly in the collection of John Barnard, Esq., more lately in that of Mr. Emmerson; from whom it passed into the possession of Mr. Holwell Carr, who bequeathed it to the nation.

P. 1 ft. 10 in. by 2 ft. 10 in.

Engraved by M^cArdell.

ERCOLE GRANDI DA FERRARA.

73. The Conversion of St. Paul.

A COMPOSITION of numerous figures, designed without taste, and so faulty in expression that there seems a doubt whether it may not be intended for Sennacherib and his host overthrown. It is curious, however, as an early work of art of a particular school.

Of this rare painter, Vasari says that he painted solely for the advancement of art—*depingeva sola per avanzare l'arte*,—caring little for either fame or profit: greater praise could not be bestowed on any artist worthy the name: yet, while looking on this picture, with its confused and crowded arrangement, tasteless mixture of gilding and colour, and general poverty of style, it is difficult to believe that the painter was a cotemporary of Raphael. At that time the grand views of art which had been opened in the schools of Florence and Rome had not penetrated to Ferrara, and we find Ercole Grandi labouring assiduously in the manner he had been taught by his master, Lorenzo Costa, but unable to achieve anything in a great style. He died in 1531, eleven years after Raphael. This seems to be one of his earliest works, as it does not justify the praise of Lanzi. It came from the Aldobrandini Palace, and was bequeathed by Mr. Carr.

P. 1 ft. 11 in. by 2 ft. 3 in.

MURILLO.

74. A Spanish Peasant Boy.—Half-length.

FORMERLY in the collection of the late Marquess of Lans-

downe, and presented to the nation by M. M. Zachary, Esq.

C. 1 ft. 10 in. by 1 ft. 4 in.

Engraved by W. Humphries.

DOMENICHINO.

75. A Landscape, with the story of St. George and the Dragon.

A PICTURE which pleases, from the beautiful management of the light and shade, the clearness and brightness of the tone of colour, and the finished execution. The distance is charming. The horse on which St. George is mounted is however poorly conceived, and the dragon too small to represent the monster who alarmed a whole district, and devoured two victims a day. The story, however, is here merely accessory to the landscape.

Bequeathed by Mr. Holwell Carr.

C. 1 ft. 8½ in. by 2 ft. 1 in.

CORREGGIO.

76. Christ on the Mount of Olives.

CORREGGIO has chosen for the scene of his representation a sequestered spot much overshadowed by trees; and it appears by the faint cool light of the sky behind the distant hills that he desired to describe a point of time not long preceding the first dawn of morning. On an elevated part of the foreground, on the left of the spectator, the kneeling figure of Christ appears, attended by a ministering angel. Both are illumined by a supernatural splendor, which seems as if reflected reciprocally, from one figure upon the other; for the painter designed to represent Christ as glorified in his sufferings. The figure of the Saviour is in the highest degree elevated and pathetic in its attitude and expression, full of resignation and sorrow—"Not my will, but thine be

done"—whilst that of the comforting spirit is beautifully expressive of compassion and veneration. In the middle distance the three attendant apostles are indistinctly seen, overcome by sleep; and still further off may be perceived the Jewish mob, approaching to seize Jesus.—*Ottley*.

This picture is an instance of the mistakes sometimes made by the best judges in pronouncing on the authenticity of a picture: both West and Sir Thomas Lawrence pronounced it *the* original, and relying on their judgment Mr. Angerstein gave 2000*l.* for it. The original picture by Correggio, of which this is a fine and ancient copy (or perhaps duplicate), is in the possession of the Duke of Wellington.

P. 1 ft. 2 in. by 1 ft. 4 in.

Engraved by Volpato; by Antonelli; by Moitte.

DOMENICHINO.

77. The Stoning of St. Stephen.

A SMALL composition of nine figures. Probably a finished study for an altar-piece.

This picture has been criticised for the defective composition, which is meagre and scattered, without any point of concentration; but the head of St. Stephen is noble, the colouring fine, and the general effect harmonious.

It came from the collection of Lucien Bonaparte (sold in 1815), and was bequeathed by Mr. Holwell Carr.

P. 2 ft. 1 in. by 1 ft. 7 in.

SIR JOSHUA REYNOLDS.

78. The Holy Family.

THIS picture is pleasing as a scene of domestic life, but utterly deficient in the elevated historic feeling which ought to belong to the sacredness of the subject; call it an aged peasant and his family, and it may pass. The execution is loose and careless; the colouring, though warm and rich, has become much impaired in parts, and the harmony quite spoiled. It is in a bad condition: nor could it ever rank, in any respect, as one of Sir Joshua's best pictures.

The attitude and figure of the little St. John have been borrowed from the Cupid in Correggio's picture (No. 10), but the exquisite significance and grace of that delicious conception are here misplaced.

Charles Lamb is exceedingly severe upon this picture, and not unjustly

so. "Here," he says, "for a Madonna Sir Joshua has substituted a sleepy, insensible, unmotherly girl—one so little worthy to have been selected as the mother of the Saviour, that she seems to have neither heart nor feeling to entitle her to become a mother at all. But indeed the race of Virgin Mary painters seems to have been cut up root and branch at the Reformation. Our artists are too good Protestants to give life to that admirable commixture of maternal tenderness with reverential awe and wonder, approaching to worship, with which the Virgin Mothers of L. da Vinci and Raphael (themselves by their divine countenances inviting men to worship) contemplate the union of the two natures in the person of their heaven-born infant."

This picture was originally painted for the Illustrated Edition of Macklin's Bible. It was purchased at the sale of the collection of Lord Gwydir by the Governors of the British Institution, who presented it to the nation. Macklin, it appears, paid Sir Joshua 500*l.* for it, and sold it to Lord Gwydir for 700*l.*

C. 6 ft. 5 in. by 5 ft. 9½ in.

Engraved by W. Sharp, 1792.

SIR JOSHUA REYNOLDS.

79. The Graces sacrificing to Hymen.

THE three beautiful daughters of Sir William Montgomery are preparing to decorate a terminus of Hymen with wreaths of flowers. The standing figure near the altar represents the youngest daughter, afterwards Marchioness Townshend (second wife of George Marquess Townshend, who was viceroy of Ireland, and about fifty when he married her). The Honourable Mrs. Gardner, the mother of the late Earl of Blessington, occupies the centre of the picture. She was the eldest sister, and died before her husband became Lord Mountjoy. The kneeling figure on the left is the portrait of the second sister, Mrs. Beresford, married to a brother of the late Marquess of Waterford.

The composition of this picture is rather fantastic than poetical. It is difficult to know what to say of three young ladies, who personate the

Graces in silk gowns and high head-dresses, and are sacrificing to Hymen in a wood. The picture is, however, beautifully painted, and full of that ladylike grace and sentiment which Sir Joshua gave to his female portraits.*

It was executed about the year 1773, and remained in the Blessington family till the death of the late Earl of Blessington, who bequeathed it to the nation. There is a duplicate somewhere, for it appears Sir Joshua painted two. See his *Life* by Northcote.

C. 7 ft. 8 in. by 9 ft. 6 in.

Engraved by Watson.

GAINSBOROUGH.

The Market Cart.

GAINSBOROUGH's treatment of landscape is altogether original. He was the first English painter who was a painter of English landscape, with all its peculiar characteristics: he was also the first great name in a style of art in which the English school now takes the lead. Sir Joshua Reynolds, in a lecture delivered immediately after his death, declared that "*if ever* this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity in the history of the art among the very first of that rising name." If with the name of Gainsborough we join those of Hogarth, Wilson, and Reynolds, all as yet unrivalled in their particular departments, we had surely a very fair foundation for the "English School," of which Sir Joshua speaks with such modest and even doubtful anticipation. This landscape is not a first-rate picture of the master: but it is very pleasing in itself, and a fair specimen of his

* "The Miss Montgomerys, to whose rare beauty the pencil of Sir Joshua has given immortality, were among those whom my worthy preceptor most boasted of as pupils; and I remember his description of them long haunted my boyish imagination as though they were not earthly-born women, but some spiritual 'creatures of the element.'"—(*Moore's Memoirs of Himself, recently published.*) The lessons of the worthy preceptor, thus illustrated, were certainly not likely to be thrown away. Pope complains to Jervas that poetry and painting could preserve so little:—

Alas, how little from the grave we claim!

Thou but preserv'st a face, and *I* a name.

Yet to be thus embalmed to future times is something, surely. By the way, this charming picture, with its mixture of the classic and the modern, poetry and fashion, flounces and flowers, is not unlike Moore's poetry, take it altogether.

manner, which is spirited and effective, but in that loose, slight, sketchy, and sometimes spotty style of touch and execution with which later painters have made us familiar in a far greater degree, but which was then a novelty, which Reynolds in his panegyric on Gainsborough thinks it necessary to explain and account for. (See his 14th Discourse.)

Gainsborough loved his art for its own high sake with fervent enthusiasm. His last words, when a rival painter stood by his bedside, were very characteristic of the painter and the man:—"We are all going to heaven, and Vandyck is of the company!" He died in 1788.

This picture was purchased by the Governors of the British Institution, and presented by them to the nation.

C. 6 ft. by 5 ft.

Engraved by Goodall.

BENVENUTO GAROFALO.

81. The Vision of St. Augustin.

ST. AUGUSTIN was born at Tagaste, a little town on the coast of Africa, in 354, and died in 430. He tells us that when employed in writing his treatise on the Trinity he was visited by a dream or vision. He fancied himself seated on the margin of the sea, and observed a little child to bring water with a ladle from the sea, which he emptied into a hole in the sand. The saint, surprised by this singular action, demanded the reason of it, to which the boy replied that he was emptying the ocean into that hole. "Impossible!" exclaimed Augustin. "If you think this impossible," rejoined the child, "how much more so is it for you to explain that which God has chosen to wrap in mystery?" The child then disappeared in a glory, and the saint recognised in him the infant Saviour. Such is the subject of this picture, which is rendered still more poetical by the introduction of the Virgin and Child, with a choir of angels in the clouds above, and the noble figure of St. Catherine, who is seen behind the saint, earnestly gazing at the miraculous child.

Benvenuto Tisio (styled Garofalo, from his choosing the flower so called, the clove-pink, as his sign or *device*) studied under Raphael, and

is considered one of his best scholars ; but his mode of colouring is much brighter and more forcible than that of the Roman school. He became the head of an academy at Ferrara, into which he introduced a higher style than had been known there before his time. (*See No. 73.*) He died there in 1559.

This picture was brought from the Corsini Palace. At the sale of Mr. Ottley's pictures, in 1801, it was purchased by Lord Radstock for 1000*l.* ; it was next in the collection of Lord Kinnaird, and bequeathed to the nation by Mr. Holwell Carr, its last possessor.

P. 2 ft. 8 in. by 2 ft. 1 in.

MAZZOLINO DA FERRARA.

32. The Holy Family.

It represents a visit paid by Elizabeth and St. John to the Holy Virgin and her Son. St. Joseph stands near, and the figure in the habit of St. Francis is probably a monk of the convent for which the picture was painted. This figure is the best in the group.

Like No. 73, this little picture is one of the curiosities of reviving art. Of Mazzolino da Ferrara, who lived about 1500, Lanzi says he did not paint large pictures well, but excelled his cotemporaries in painting small subjects, which he finished very carefully. He was fond of introducing bas-reliefs and architecture into his compositions.

From the Durazzo Palace at Genoa, and bequeathed by Mr. Holwell Carr.

P. 1 ft. 9 in. by 1 ft. 3½ in.

NICOLO POUSSIN.

33. Phineus and his Followers turned to Stone at sight of the Gorgon's Head.

A COMPOSITION of numerous figures ; the subject taken from the fourth and fifth books of Ovid's *Metamorphoses*.

Perseus having rescued Andromeda from a sea monster, claimed her for his bride, according to a promise from her father Cepheus, who gave a magnificent feast to celebrate the nuptials. In the midst of their rejoicing Phineus, to whom Andromeda had been betrothed, broke in upon the assembly at the head of his armed friends, and a combat ensuing, and Perseus being hard pressed by the intruders, first warned his friends, and then producing the head of Medusa on his shield, the adverse warriors who confronted it were immediately turned to stone.

The scene of conflict is a spacious hall. The nuptial banquet is overturned, and the splendid gold seats, tripods, vases, and other ornaments of the feast are strewn promiscuously on the floor. Perseus, clad in a dark-blue vesture and scarlet mantle, having on a richly-embossed gold helmet, stands near a pillar on the left, holding forward the petrific head before the eyes of his enemies, many of whom have already felt its power, and lie prostrate in the front. Nileus, the boaster, is seen bearing aloft his golden shield, and is just turned to stone. All the figures are in scrupulous accordance with the description of Ovid. Pallas, the protector of Perseus, appears above, armed with her lance and shield; the affrighted bride, Andromeda, with her father Cepheus and his friends, are seen through a lofty door-way at the end of the hall.

This picture is in some respects a good study for the incipient amateur. The first impression conveyed to the eye and to the mind of the spectator is beyond expression strange and disagreeable. The manner in which the raw local colours, the reds, the whites, and the blues, are scattered up and down upon the canvas, without any attention to harmony of arrangement or concentration of effect, and the confusion of figures and attitudes in the composition, make one start, like the crash produced by striking at once all the strings of a musical instrument, or like a sudden shriek in one's ear. Nor is this the result of mere chance: the picture seems to have been painted on the principle which

in poetry is called "imitative harmony,"—that is, when the sound is an echo to the sense,* and Poussin has contrived that the tumultuous and startling effect of his picture should be an "echo" to the subject, which is all confusion, discord, hurry, horror, and perplexity.

"In consequence of the forbidding appearance of this picture," says Sir Joshua Reynolds, "I remember turning from it with disgust, and should not have looked a second time if I had not been called back to a closer inspection. I then indeed found, what we may expect always to find in the works of Poussin—correct drawing, forcible expression, and just character; in short, all the excellencies which so much distinguish the works of this learned painter. This conduct of Poussin I hold to be entirely improper to imitate. A picture should please at first sight, and appear to invite the spectator's attention: if, on the contrary, the general effect offends the eye, a second view is not always sought, whatever more substantial and intrinsic merit it may possess."—*Discourse* vii.

When in the possession of Lord Gwydir this picture was valued at 900 guineas. At the sale of his pictures in 1829 it was bought for 100 guineas, and re-sold to the Hon. George Vernon, at whose sale, in 1831, it was sold again for only 70 guineas. It was next in possession of George Stanley, Esq., and presented to the nation by its last possessor, Lieut. General William Thornton.

C. 5 ft. 6 in. by 8 ft.

SALVATOR ROSA.

4. A Landscape, with the fable of Mercury and the Woodman.

A FINE bold group of overshadowing trees to the right, with ragged, mossy stems; beneath them a piece of water, in which Mercury stands; to the left a rocky and mountainous back-

* Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse rough noise should like the torrent roar:
When Ajax strives some rock's vast weight to throw,
The line too labours and the words move slow, &c.

ground; and in the middle ground is seen a river, with a group of figures on the bank.

Nothing can be finer, grander in its way, than this picture; it has every appearance of being painted immediately from nature, but it is nature rendered with the feeling of a poet.

“ There in close covert by some brook
Where no profane eye may look
Hide we from day's garish eye!”

Gaspar Poussin and Salvator both convey strongly the impression of solitude; but the solitudes of Gaspar are the haunt of the lover, and those of Salvator the refuge of the penitent and the bandit.

From the Colonna palace at Rome. At the sale of Mr. Ottley's pictures in 1801 it was purchased by Sir Mark Sykes for 1550*l.*; it then became the property of Mr. Byng, from whom the Government bought it in 1824.

C. 4 ft. 1½ in. by 6 ft. 7½ in.

DOMENICHINO.

85. St. Jerome.—(See No. 33.)

ST. JEROME, during his long penance and solitude in the deserts of Syria, wrote many theological works. In this picture an angel is represented as instructing him and solving his doubts. The visions and penances of this saint are favorite subjects with the old painters. He is here much less emaciated than is usual.

This picture came from the Aldobrandini Palace at Rome, in 1800, and was bequeathed by Mr. Holwell Carr.

C. 1 ft. 8 in. by 1 ft. 3½ in.

LUDOVICO CARRACCI.

86. The Entombment of Christ.

A COMPOSITION of seven figures lighted artificially. The cabinet pictures of Ludovico Carracci are sometimes of exquisite beauty, and bear a high value. This, however, is not one of his best. The painting is beautiful; but there is

a want of elevation in the expression of the heads, and of solemnity in the general treatment.

Sold in the Ottley collection for 280*l*. Bequeathed to the nation by Colonel Harvey Ollney.

Cop. 1 ft. 5 in. by 1 ft. 1 in.

GUIDO.

. Andromeda.

ANDROMEDA, the daughter of Cepheus, king of Ethiopia, was doomed to be exposed to a sea monster, because her mother Cassiope had boasted herself fairer than the Nereides. She was chained to a rock on the sea-shore, where Perseus beheld her as he traversed the air on his return from the conquest of the Gorgons.

“ Chained to a rock she stood, young Perseus stayed
His rapid flight to view the beauteous maid;
So sweet her frame, so exquisitely fine,
She seemed a statue by a hand divine,
Had not the wind her waving tresses showed,
And down her cheek the melting sorrows flowed.”—*Ovid*.

In the distance Perseus is seen approaching on the winged horse Bellerophon, and the sea monster on to the left opens wide its devouring jaws.

Guido has repeated this subject several times, and always with such variations of attitude and treatment as mark the man of invention and genius. One of the finest is in the possession of the Duke of Devonshire.

Guido painted in three different manners: his first manner was strong and dark, like that of Carravaggio, who was the *fashion* at that time (about 1600); his second manner was warm and harmonious; his third manner was exceedingly delicate, tender, and pearly—verging sometimes on coldness and insipidity. This picture is a specimen of his second and best manner: the painting of the figure of Andromeda is warm and life-like, yet refined and delicate in the tone. The companion picture (No. 90) is an instance of his third manner, and it looks rather faded and cold in comparison.

Both pictures were presented to the nation by King Wil-

liam IV. In the time of George II. they were at Kensington Palace; and since then at Windsor.

C. 9 ft. 3 in. by 6 ft. 9 in.

ANNIBAL CARRACCI.

88. Erminia and the Shepherd.

THE subject is from the seventh canto of Tasso's *Jerusalem Delivered*. Erminia, disguised in the arms of Clorinda, attempts to make her way to the tents of Tancred. She is mistaken for Clorinda, pursued by the Christians, and after a flight of three days finds herself in a rural retreat, where she is received and entertained by a family of shepherds.

She is seen on the right, clothed in a dark-blue cuirass, and over it a white mantle. Her tresses, which she has just uncovered, float in the air; her figure has great simplicity of attitude, and the head is extremely beautiful. The picture is highly studied in every part, and conceived in a very pure and elevated style.

The children on the left are divinely painted. Nothing can exceed their expression of genuine infantine surprise as Erminia throws off her glittering helmet, and displays her gentle eyes and golden hair. The landscape back-ground is rich and beautiful.

This picture was brought from Rome in 1805, and purchased by Mr. Angerstein. It was then erroneously attributed to Domenichino.

C. 4 ft. 10 in. by 7 ft.

Attributed to VELASQUEZ.

89. Portraits.—Half-length.

THE two figures have been supposed to represent Ferdinand de Medicis, second Duke of Tuscany, and Vittoria della Rovera, heiress of Urbino, his wife. But the authenticity of

the picture is doubtful, both as regards the painter and the subject. It was in the Angerstein collection.*

C. 4 ft. 8 in. by 4 ft. 2 in.

GUIDO.

90. Venus attired by the Graces.

A COMPOSITION of six figures, life-size.

This beautiful picture is in Guido's late manner—a little too blueish and cold in the tone of colour. There is a duplicate of the composition in Lord Yarborough's collection, painted in the forcible dark manner which was Guido's style at an earlier period.

Formerly in the collection of King Charles I., and presented to the nation by King William IV. in 1836. See No. 87.

C. 9 ft. 3 in. by 6 ft. 9 in.

Finely engraved by Strange.

NICOLO POUSSIN.

91. A sleeping Nymph, Cupid, and Satyrs.

PROBABLY the fable of Jupiter and Antiope. It was in the collection of M. de Calonne, and was sold in 1816 from the gallery of the late Henry Hope, Esq., for 145 guineas.

Bequeathed by Mr. Holwell Carr.

2 ft. 2 in. 1 ft. 8 in.

ALESSANDRO VERONESE.

92. Cupid and Psyche.

PSYCHE, having opened the casket of Beauty which Proserpine had given her to convey to Venus, is thrown into an *infernal* sleep or lethargy, from which she is relieved

* According to a MS. memorandum in the handwriting of Mr. Angerstein this picture was presented by the court of Spain to Louis XIV., and formerly hung in the palace of Versailles, whence it was removed during the tyranny of Robespierre. He supposed the picture to represent Philip of Spain and his queen Marianna of Austria, but it bears no resemblance to either.

by Cupid who at the same time rebukes and comforts her. The figure of Charon is seen behind. The subject is elegantly designed, and painted with great sweetness.

Alessandro Turchio, called Veronese, from the place of his birth, and *L'Orbetto*, from having been, when a boy, leader to a blind beggar, was one of the latest painters of the Venetian school, and not very distinguished. He painted in a sort of mixed style, and is generally rather heavy in colour and feeble in expression. His best works are at Verona.

On black marble. (Slate?) $12\frac{1}{2}$ in. by 17.

ANNIBAL CARRACCI.

93. Silenus gathering Grapes.

THE composition is at once picturesque and uniform, fanciful and masterly. It is divided into three compartments by the ascending stems of young trees, round which the grape-vine climbs gracefully so as to overcanopy the upper part of the picture. In the central compartment two attendant fauns are raising the old Silenus upon the hide of a leopard, to enable him to reach the clusters of grapes pendant above his head. The compartments on either side are occupied by a Cupid, or winged Genius, fluttering and clinging among the festoons of the vines.

This most beautiful little picture, which in its peculiarly classical feeling recalls the spirit of the Greek gems and the epigrams of Simonides, is painted in distemper.* There is no glare like that caused by oil-colours, and the luminous effect playing about the foliage is here produced by a ground of gold glazed over with ochre, the gold peering through. No effect of chiaroscuro has been attempted, which adds to the fresco-like, antique air of the picture. It is supposed, with the next picture, to have decorated a harpsichord.

From the Lancellotti Palace at Rome, whence it was brought about the year 1804. It was bequeathed by Mr. Holwell Carr.

P. 1 ft. $9\frac{1}{2}$ in. by 2 ft. 11 in.

* Or what the Italians call a *colla*, in which the colours, instead of being moistened with oil, are mixed with the white of an egg, or other glutinous liquid.

ANNIBAL CARRACCI.

94. Pan (or Silenus ?) teaching Apollo to play on the Reed Pipe.

THE preceptor, seated on the ground, with his elbows on his knees, turns his rolling eye on his pupil "with a jolly, leering, pampered look of approbation, *half inclining to the brute, half conscious of the god.*" But it is the Apollo that constitutes the charm of the picture, and which is indeed divine. The whole figure is full of simple careless grace, laughing in youth and beauty. He holds the Pan's pipe in both hands, looking up with timid wonder, "pleased at the sounds himself hath made."

It appears that this exquisite design is the companion of the last-named picture (No. 93), and decorated the same harpsichord.* The material used is the same, but the execution is more finished, and the bit of ideal landscape in the back-ground adds to the classical charm of the composition. Lanzi speaks of it with rapture, as rivalling the antique designs of Herculaneum.

According to some old tradition, the figure of Pan is supposed to be the portrait of a music-master, with whom Annibal Carracci was on terms of intimacy. The resemblance is certainly not complimentary. It appears to me that there is some ground for the surmise of Landseer, that the figures represent Silenus giving a music-lesson to the youthful Bacchus.

This picture, with the former, was procured by a picture-dealer from the Lancellotti Palace at Rome: on its arrival

* "Most, perhaps all, of what we should now term the easel pictures of the older masters have been detached from articles of ecclesiastical or civil furniture; and indeed before the 16th century it may be doubted whether any cabinet pictures—that is to say, moveable pictures, intended merely to hang upon the wall, and be looked at as *gays*, without any objective application—ever existed. It was the use of pictures which gave strength and nutrition to art. Painting was not a mere *appliqué*, but an essential element."—*Quart. Rev.*, No. 132.

In the time of the Carracci easel pictures were not uncommon, though the custom of decorating rooms, houses, and choice pieces of furniture with fine painting remained in full force. Bedsteads were then favourite articles of luxury, and often exquisitely adorned with groups and friezes by Albano and Polidoro. I find in the catalogue of Villiers, Duke of Buckingham, the following entry:—"Item: seven large Italian trunks, on which are painted several histories of the Old and New Testament." I remember also to have seen a fine Village Fête of Teniers which had been cut from the top of a harpsichord.

in England it was purchased by Mr. Walsh Porter, and, on the sale of his pictures, by Mr. Angerstein.

There is a fine engraving of it of a large size by D. Cunego.

P. 1 ft. 2 in. by 2 ft. 8 in.

GASPAR POUSSIN.

95. A classical Landscape, with the Story of Dido and Æneas; the figures by Albano.

THE subject is from the 4th book of Virgil.

A storm rages; the hunters and attendants are seen hurrying past in the middle-ground; within the cavern, indistinctly seen, are the figures of Æneas and the Carthage queen: in front a Cupid holds the horse of Æneas, two others are fluttering above: high in the clouds Venus and Love are seen triumphing.

The composition is exceedingly poetical, grand, and spirited; but the colouring has become unfortunately black and dingy, owing to the dark ground on which it was painted.

This picture was obtained from the Falconieri Palace at Rome in 1804, and purchased by Mr. Holwell Carr, who bequeathed it to the nation.

C. 4 ft. 10 by 7 ft. 4.

LUDOVICO CARRACCI.

96. The Ecce Homo.

A COPY from the Correggio (No. 15), whether by the hand of Ludovico Carracci is doubtful, though, on the whole, probable; it is well known that he almost worshipped Correggio, and frequently copied him. When this picture was purchased there was no likelihood that the original would ever find its way to England.

Bequeathed by Mr. Holwell Carr.

PAUL VERONESE.

97. The Rape of Europa.

A SMALL finished study for the great picture of the same subject now in the Imperial Gallery at Vienna.

Europa, assisted by two of her maidens, and all unconscious of deceit, is in the act of seating herself on the snow-white bull, who kneels to receive her and licks her sandalled foot. The whole composition is eminently rich and beautiful.

This was formerly in the collection of Queen Christina of Sweden, whence it passed into the Orleans Gallery; and, in 1798, was sold to Mr. Willett for 200 guineas.

Bequeathed by Mr. Holwell Carr.

1 ft. 11 in. by 2 ft. 3 in.

GASPAR POUSSIN.

98. A Landscape.

A VIEW of Larici, or La Riccia, about fifteen miles from Rome.

This ancient town is said to have been founded by Hippolytus, the son of Theseus, and called after the nymph Aricia, whom he married after he had been restored to life by Esculapius: he was accustomed to hunt in these forests, which were also the resort of Numa's nymph Egeria. Here Horace slept on the first night of his journey to Brundisium. The whole scene is rich in classical associations, and the painting wonderfully beautiful.

“ Here are thick woods where sylvan forms abide,
And mossy tracks made by the goat and deer
Pierce into glades and caverns, bowers and halls,
Built round with ivy.”

From the Corsini Palace. In 1801 it was sold from Mr. Ottley's collection for 240 guineas.

Bequeathed by Mr. Holwell Carr.

1 ft. 7 in. by 2 ft. 2 in.

SIR DAVID WILKIE.

99. The Blind Fiddler—a Composition of 12 Figures.

AN itinerant fiddler has arrived at a cottage, and is amusing its inmates with his violin ; his uplifted foot shows that he is beating time ; his wife sits near him nursing her infant : on the other side are the cottager's family, among whom the father snapping his fingers at the little baby, the child who gazes with riveted attention on the old musician, forgetful of her toy, and the mischievous urchin who is mimicking the gesture of the fiddler with a pair of bellows, are remarkable for felicitous conception and truth of expression. The whole picture is very dramatic, and treated in the manner of the Dutch masters. It has something of the silver tone and precision of touch so admired in Teniers. It is one of Wilkie's earliest and finest pictures, and was painted in 1806 expressly for Sir George Beaumont, who presented it to the nation.

1 ft. 11 in. by 2 ft. 7 in.

Engraved by Burnett.

COPLEY.

100. The Death of Lord Chatham—a Composition of 55 Figures, all Portraits.

THE memorable scene represented in this picture took place in the House of Lords on the 7th of April, 1778. The great Earl of Chatham, who had all along deprecated the American war, and urged, with all his powers of argument and his sublime gift of eloquence, reconciliation with the alienated colonies and the granting of their just claims, came down to the House of Peers to oppose the acknowledgment of their independence, and what he deemed the dismemberment of the British empire, "the ignominious surrender of its rights and fairest possessions." He was at this time extremely ill. "Lord Chatham," said one who witnessed

the scene, "came into the House of Lords leaning on two friends, wrapped up in flannel, pale and emaciated; within his large wig little more was to be seen but his aquiline nose and his penetrating eye. He looked like a dying man, yet never was seen a figure of more dignity. He spoke after Lord Weymouth, and entered his solemn protest against the Duke of Richmond's motion. He spoke with a fervour and eloquence which held the House breathless. The Duke of Richmond replied, and while he was speaking Lord Chatham eyed him with composed attention, but when he rose up to answer his strength failed; he fell backwards in a swoon. The Duke of Cumberland, the Lords Temple and Stamford, hastened to support him, and his son, James Pitt, was particularly active in assisting his venerable father. (This is the moment chosen by the painter.) On this sudden seizure, the Earl was carried to Mr. Sargent's house, in Downing-street, and thence to his home, in a dying state; he never again rose from his bed, and his death may therefore be truly said to have taken place in the House of Lords, and in the discharge of what he deemed a great public duty." He was in his 70th year. In the picture Lord Chatham is seen fainting; the Duke of Cumberland (in blue) supports him on the left; on the right are his two sons Lord Pitt and James Pitt, then a young lieutenant in the navy (his most distinguished son, William Pitt, was not present). At his feet is Lord Mahon,* his son-in-law. The figure standing on the right, with a noble head, is Charles, third Duke of Richmond, a very distinguished patron of art. The personage on the left, in front, is Lord Dudley and Ward. The rest of the figures, personages of less mark and likelihood, may be distinguished by the explanatory key, which is always at hand.

* The late Lord Stanhope, so celebrated for his eccentricities and his mechanical genius.

This picture belongs to a class of subjects the most difficult perhaps that come within the province of art. To treat a scene of the highest interest, the deepest pathos, with becoming historical dignity, yet with a due adherence to the truth of the circumstances and the costume, is in these modern times a desperate trial of the artist's skill, and recent instances of failure on the part of very accomplished painters must make us lenient in our judgment here. The chief merit of the picture consists in the management of the principal group, which is very expressive and finely treated. The defects are the number of figures, too formally arranged; the rows of insipid heads one behind another, having no effect but to distract the attention. This perhaps was unavoidable. The number of portraits of personages distinguished at that time must have lent to the picture when painted much of its interest and popularity, and certainly add to its historic value for all future times.

Copley painted this picture in 1779, when the event was yet recent and fresh in the remembrance of all England. He at this time refused 1500 guineas for it. The late Earl of Liverpool presented it to the National Gallery, where, from its national and historical interest, it finds a fitting place. It was, I believe, once in the possession of Alexander Davison, the banker.

John Singleton Copley was born at Boston, in America, in 1738. He visited Italy in 1774, and came to England in 1776. He spent here the remainder of his life in the diligent and successful practice of his art. He drew correctly, but he was in general cold and defective in colouring. This picture of the Death of Lord Chatham is pronounced by Mr. Leslie as the best coloured of his pictures. His largest production, the Destruction of the Floating Batteries during the siege of Gibraltar, is in Guildhall; another, Brooke Watson saved from the Shark, is in the hall of the Blue Coat School. His best picture is in the royal collection, and will be mentioned in its place. Copley died in 1815. His son, educated for the bar, became a distinguished lawyer, Lord Chancellor of England, and a peer by the title of Lord Lyndhurst.

7 ft. 6 in. by 10 ft. 1 in.

Engraved finely by Bartolozzi in 1782.

NICHOLAS LANCRET.

101. Infancy.

102. Youth.

103. Manhood.

104. Old Age.

Four small pictures, slightly painted, and of no great value;

they are pretty allegories, in the 'fantastic but elegant style of Watteau, whose pupil and imitator Lancret was. He practised his art at Paris, and died there in 1749.

Bequeathed by Lieut.-Colonel Ollney.

13 in. by $17\frac{1}{2}$ in.

Engraved by Larmessin.

SIR GEORGE BEAUMONT.

105. A Small Landscape.

A BRILLIANT little sketch, presented to the Gallery by the Dowager Lady Beaumont.

For an account of Sir George Beaumont and his munificent donation to the Gallery see p. 6.

P. $7\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

SIR JOSHUA REYNOLDS.

106. A Man's Head—seen in Profile.

A STUDY, painted from nature, and from the same person who sat for the head of Count Ugolino, in Sir Joshua's large picture of Ugolino and his Sons, now at Knowle Park. The head is a fine one, though the model we are told was a common pavior.

Presented by Sir G. Beaumont.

C. 13 in. by 18 in.

Engraved by S. Reynolds.

SIR JOSHUA REYNOLDS.

107. The Banished Lord—a Head; front view.

APPARENTLY a study from nature. The title was given to it when engraved, as suitable to the melancholy yet dignified expression of the countenance.

Presented to the nation by the Rev. W. Long.

2 ft. 6 in. by 2 ft. 1 in.

Engraved by J. R. Smith.

WILSON.

108. Landscape.

"THE ruins of the villa of Mæcenas, at Tivoli, on the banks of the river Arno, which runs into the Tiber twenty miles distant from Rome. The building to the right of it among the cypresses was a convent of Jesuits. The temple beneath that was built in honour of the god Tuis. The spring which issues from the rock on the left is the Blandusian fountain of Horace, whose villa stood behind the trees on the left fronting the villa of Mæcenas. The drawing was taken on the spot by Mr. Wilson, in April, 1754, in company with the Earls of Pembroke, Thanet, and Essex, and Lord Viscount Bolingbroke, who dined and spent the day together on the spot, under a large tree. The dress of the two women dipping for water is the present dress of the country."

The above is the memorandum which Wilson himself gave with his original picture of this subject to a Mr. Macklay along with the receipt for the purchase-money (26*l.* 6*s.*), which picture has passed into the collection of Lady Ford,* and will be noticed hereafter. Wilson repeated this subject five times. In the present instance the colouring has somewhat lost its original brilliance and transparency, in consequence of having been painted on a canvas primed with a dark-reddish brown, such as was in use in Rome. Many of the finest pictures of the Carracci and the Poussins are known to have suffered from the same cause.† The picture before us was the one painted for the Earl of Thanet, and afterwards purchased by Sir George Beaumont, who presented it to the nation.

Wilson, the first great landscape-painter whom England produced, has been called the English Claude. I know not why, unless it were because he confined himself principally to Italian scenery, and "steeped his spirit in its splendours." Yet we have only to compare these two pictures (108 and 110) with those of Claude to perceive at once that in

* Lady Ford was offered 500*l.* for it by Sir John Leicester.

† In the valuable notes (especially valuable to a painter) which Mr. Eastlake has appended to his translation of Goethe's "Theory of Colours," there are some excellent remarks on the use of light and dark grounds in oil-painting. See p. 376.

his style of pencilling, in his feeling and treatment of a subject, he differed entirely from the great Italian. But nature and genius are both infinite, and Wilson is not the less one of the most charming, as he is one of the most original of landscape-painters. He was not appreciated during his life. His broad and free style was new to the English eye and taste; but while suffering under neglect and poverty he always felt confident in his own powers, and in the persuasion that posterity would do him justice.

C. 3 ft. 10 by 5 ft. 6.

Engraved by M. Rooker; and Le Keux.

GAINSBOROUGH.

109. Landscape—"The Watering-Place."

A woody scene. In the front a piece of water in which some cattle are standing.

"On the grassy bank
Some ruminating lie; while others stand
Half in the flood, and often bending sip
The circling surface."

A group of rustic figures are reclining on the shady bank to the left; the effect is that of a sultry summer evening.

Wilson and Gainsborough were contemporaries, and this picture, hung here between two of Wilson's, affords an excellent opportunity for studying the characteristic style of each painter. Sir George Beaumont, after speaking with admiration of Wilson, adds, "his sole rival was Gainsborough; and if it be allowed, as I think it must, that he had a finer and higher relish for colour, or, in the technical term, a better painter's eye, than Wilson; on the other hand, Wilson was far his superior in elevation of thought and dignity of composition. Both were poets; and to me the Bard of Gray and his *Elegy in a Country Churchyard* are so descriptive of their different lines, that I should have commissioned Wilson to paint a subject from the first, and Gainsborough one from the latter: and if I am correct in this opinion, the superior popularity of Gainsborough cannot surprise us; since, for one person capable of relishing the sublime, there are thousands who admire the rural and beautiful, especially when set off by such fascinating spirit and splendour of colour as we see in the best works of Gainsborough."

Presented by the late Lord Farnborough.

4 ft. 10 in. by 5 ft. 11 in.

Engraved by W. Miller.

WILSON.

110. A Landscape, with the Story of Niobe and her Children.

NIOBE, the daughter of King Tantalus, and wife of Amphion, was the mother of seven sons and seven daughters; and, proud of the number and beauty of her children, she had the imprudence to boast herself as superior to Latona, who had only two, Apollo and Diana. Latona complained of this insult to her immortal offspring; and immediately all the sons of Niobe perished by the shafts of Apollo, and her daughters by the darts of Diana; and Niobe herself was turned into stone.

The landscape is very fine, both with regard to the arrangement as a composition and the management of the light and shade.* The immense cataract on the right is a noble feature, and Wilson has represented it lashing the rocks under the influence of a violent storm of wind, thus giving to it increased grandeur. The white foam of this cataract, powerfully contrasted as it is with the dark tints of the rock on this side of it, immediately strikes the spectator as the focus of light in the picture, the mass of light being afterwards carried on by a large opening, whence the clouds appear to have been rent asunder by the tempest. Parts of the foreground and of the figures are also in light, though of a more subdued tone; while the distant landscape on the left and most other parts of the picture are overshadowed by clouds.

The figures are spirited; but the subject is of too high a class both in pathos and poetry to be made subordinate to a landscape, which, however fine, is not in that ideal style which would harmonise with the supernatural incidents.† Wilson repeated it frequently; one fine duplicate is in the possession of Mr. H. Munro.

* Both these pictures of Wilson require a strong light; and the difference of their effect on a bright and on a dark day is scarcely conceivable to those who have not observed it.

† Sir Joshua Reynolds criticises the introduction of the Apollo on the clouds, "which," he says, "have neither the substance nor the form fit for the receptacle of a human figure." He refers to Nicolo Poussin as an example of the power of treating successfully the classical and the supernatural in a landscape. Nevertheless, Poussin's picture of Calisto and Archas, in the Grosvenor Gallery, is an example, and even a more glaring one, of the same fault, if it be a fault, which Wilson has committed in this picture. The bear in the clouds is worse than the Apollo in the clouds.

This picture was purchased from Wilton the sculptor by Sir George Beaumont, who bequeathed it to the nation.

C. 3 ft. 10 by 5 ft. 6.

Engraved jointly by W. Sharpe and S. Smith: also by Woollett.

SIR JOSHUA REYNOLDS.

111. Portrait of George Augustus Elliott, Lord Heathfield, with the Keys of the Fortress of Gibraltar in his hand—three-quarters, life size.

THIS celebrated military commander was born in 1718, the youngest son of Sir Gilbert Elliot, ancestor of the present Earl of Minto. After distinguishing himself on several occasions he was sent governor to Gibraltar in 1775, and defended that fortress when it was besieged during three years by the combined land and sea forces of France and Spain. For these services he was raised to the peerage in 1787 by the title of Lord Heathfield. He died in 1790, on his way to visit once more the fortress he had so gloriously defended.

This is in all respects one of the finest and most characteristic portraits Sir Joshua ever painted. The head is full of animation; the figure finely drawn, especially the left hand, which is foreshortened with consummate skill; and the whole is painted with the greatest possible breadth of manner and vigour of colouring. The background is sublimely conceived, and serves to throw out the figure with surprising force of effect. Volumes of smoke obscure the atmosphere, and we almost hear the roar of artillery; a cannon behind him pointed perpendicularly downwards shows the immense elevation of the spot on which he stands. This circumstance, and the keys grasped firmly in his hand, give to the picture something beyond mere portraiture; almost an historic interest and significance.

C. 4 ft. 8 by 3 ft. 8.

Engraved by Earlom; and G. Doo.

WILLIAM HOGARTH.

112. Portrait of Himself.

THE head, admirably painted and full of character, is on a

feigned canvass of an oval form, which is so managed as to imitate a picture before it is placed in its frame, the real shape being square. The oval is supported upon the volumes of Hogarth's favourite authors, Shakspeare, Milton, and Swift; on the left, upon his palette, is drawn the line of beauty, and on the right is his favourite dog Trump.

This interesting portrait is dated 1749, when Hogarth was in his fifty-second year; it remained in the possession of his widow (a daughter of Sir James Thornhill *) till her death, in 1789, when it was purchased by Mr. Angerstein.

Another portrait of Hogarth, by himself, was in the possession of the late Marquess Camden; there is another in the possession of -- Ireland, Esq.; a third (engraved) with a hat on, and a fine portrait of himself when young, is in the collection of the Marquess of Lansdowne, at Bowood.

There is an engraving by Hogarth himself, inscribed *Guglielmus Hogarth, se ipse pinxit et sculpsit*, 1749. After some impressions had been taken from the copper-plate, Hogarth altered it into a satirical print of Churchill. The original head has become so rare in consequence, that a fine impression is worth 20 or 25 guineas. Engraved also by Gibbon.

C 2 ft. 11 in. by 2 ft. 3 in.

William Hogarth, one of the great names in the history of English art, was born in London in 1697. He was the son of a schoolmaster who had sunk broken-hearted under the effects of disappointed hope and excessive labour. Hogarth was bound apprentice to a silversmith, and learned to engrave coats of arms, and to draw a little. He passed some years in obscurity and poverty, and then emerged upon the world as the inventor of a style of painting in which he had no precursor in any country or age, and has found no imitator. He says himself, "the reasons which induced me to adopt this mode of designing were, that I thought both critics and painters had, in the historical style, quite overlooked that intermediate species of subjects which may be placed be-

* Hogarth left to his wife the sole property of the numerous plates engraved by himself from his own designs and pictures. There were seventy-two, from which such a number of impressions were regularly sold as produced a very respectable income. She, however, outlived the period of her copyright, and was reduced to extreme poverty. The interposition of the King procured her from the Royal Academy an annuity of 40*l.*, which she enjoyed for two years before her death.

tween the sublime and the grotesque. I endeavoured to treat my subjects as a dramatic writer; my picture is my stage, my men and women my players, who by means of certain actions and gestures are to exhibit a dumb show." How far he succeeded in this novel attempt his works remain to prove; and one of the finest, his "*Marriage à la Mode*," we shall have to consider presently. He began with the "*Harlot's Progress*," in six plates, published in 1734;* and other remarkable works followed in quick succession till his death, in 1764. He lies buried in the churchyard of Chiswick.

It has been said of Hogarth that his manners were gross and uncultivated; that he preferred society of the lowest order to that which as an admired and popular artist he might have commanded; that he was rarely seen in polite or even good society. The same was said of Fielding; but the truth is, that the author of *Tom Jones* and the painter of the *Harlot's Progress* sought character of a particular kind where they were most likely to find it, and for purposes which may leave us thankful that their vanity and ambition did not here stand in the way of their genius. Hogarth was a welcome guest at the table of the polished and fastidious Horace Walpole, and on terms of civility and correspondence with men of rank and literature. As to the occasional coarseness of some of the incidents in his pictures, he has been defended on this point by Walpole, by Charles Lamb, and Allan Cunningham. Yet, in the face of these high authorities, I must still object that there *are* blemishes; and, making all due allowance for "the necessity of revealing the nature of that he proposed to satirise—of displaying depravity for the sake of amending it," I could wish those passages omitted in which decency and feeling are both outraged without any commensurate advantage,—and such do occur. I am sure, for instance, that the "*Four Stages of Cruelty*" never did any good. They are lessons of cruelty rather than warnings against cruelty. I would annihilate them had I the power to do so. On the other hand, the pictures of "*Gin Lane*," the Bedlam scene in the *Rake's Progress*, the burial scene in the *Harlot's Progress*, should hang in this gallery in defiance of the squeamishness which would shrink from their terrible delineations; for all these have a moral and meaning "provoking the scorn of vice and pity too." I have a great dread of that sort of morality in arts, in literature, in poetry, which, in cultivating and flattering our sense of beauty, would refine away the limits between virtue and vice, and, as a matter of good taste, conceal or smooth over the deformity of the latter. Hogarth has not done this. A deep disgust mingles with the compassion inspired by

* The original pictures were in the possession of Alderman Beckford, and destroyed when Fonthill was burned down in 1755.

his representations of vice and its victims. He is not a mere satirist ; and to his credit be it observed that he indulged in very few personalities. What remains to be added in illustration of the peculiar genius of Hogarth I shall give in the words of his best critics—Horace Walpole, Cunningham, Charles Lamb, and Hazlitt. It appears to me that nothing more, at least nothing better, can be said on the subject.

HORACE WALPOLE.—“ I consider Hogarth rather as a painter of comedy with the pencil than as a painter. If to catch the manners and follies of an age ‘ living as they rise ;’ if general satire on vices and ridicules, familiarised by strokes of nature and heightened by wit, and the whole animated by proper and just expression of the passions, be comedy, Hogarth composed comedies as much as Molière. In his *Marriage à la Mode* there is even a plot, a story carried on throughout the piece. He is more true to character than Congreve. Each person is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. Hogarth had no model to follow and work upon. He created his art, and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature. Hogarth, amidst all his pleasantry, observes the true end of comedy—reformation. There is (almost) always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds. He shows how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage à la Mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood : * she occasions the murder of her husband ; he assassinates his mistress. It is to Hogarth’s honour that in so many scenes of satire or ridicule it is obvious that ill nature did not guide his pencil. His end is always reformation, his reproofs general. It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances full of wit supply notes. The nobleman in *Marriage à la Mode* has a most aristocratic air ; the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add the character : in the breakfast-scene the old steward reflects for the spectator. It may appear singular that, of a painter whom I call comic, and who is so celebrated for his humour,

* I do not know why Horace Walpole has named the wretched wife in “ *Marriage à la Mode* ” as the moral bugbear of the story ; she is first dupe, then sinner, then sacrifice ; and victim from beginning to end.—A. J.

I should speak in general in so serious a style, but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them."

WILLIAM HAZLITT.—"It has been observed that Hogarth's pictures are exceedingly unlike any other representation of the same kind of subjects—that they form a class, and have a character, peculiar to themselves. It may be worth while to consider in what this general distinction consists. In the first place, they are in the strictest sense historical pictures; and if what Fielding says be true, that his novel of *Tom Jones* ought to be regarded as an epic prose poem, because it contains a regular development of fable, manners, character, and passion, the compositions of Hogarth will, in like manner, be found to have a higher claim to the title of epic pictures than many which have of late arrogated that denomination to themselves. When we say that Hogarth treated his subjects historically, we mean that his works represent the manners and humours of mankind in action, and their characters by varied expression. Everything in his pictures has life and motion in it; not only does the business of the scene never stand still, but every feature and muscle is put into full play; the exact feeling of the moment is brought out and carried to its utmost height, and then instantly seized and stamped on the canvass for ever. The expression is always taken *en passant*, in a state of progress or change, and, as it were, at a salient point. Again, with the rapidity, variety, and scope of history, Hogarth's heads have all the reality and correctness of portraits. He gives the extremes of character and expression, but he gives them with perfect truth and accuracy. His faces go to the very verge of caricature, and yet never (we believe in any single instance) go beyond it: they take the very widest latitude, and yet we always see the links which bind them to nature; they bear all the marks and carry all the conviction of reality with them, as if we had seen the actual faces for the first time, from the precision, consistency, and good sense, with which the whole and every part is made out. They exhibit the most uncommon features with the most uncommon expressions, but which are yet as familiar and intelligible as possible, because with all the boldness they have all the truth of nature. Hogarth has left behind him as many of these memorable faces, in their memorable moments, as perhaps most of us remember in the course of our lives, and has thus doubled the quantity of our observation.

"Hogarth was not a master of drawing. Of the muscles and anatomy of the head and hands he had a perfect knowledge; but his trunks are often badly mounted and his heads ill set on. I tax him with plain bad drawing. I speak not of the niceties of anatomy and elegance of outline: of these, indeed, he knew nothing, nor were they of any use in

that mode of design which he cultivated, and yet his figures on the whole are inspired with so much life and meaning, that the eye is kept in good humour in spite of its inclination to find fault.

“Of his expression, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects they produce in every part of the human frame. He had the happy art also of conveying his ideas with the same precision with which he conceived them. All his heads are cast in the very mould of nature. Hence that endless variety which is displayed through his works, and hence it is that the difference arises between his heads and the affected caricatures of those masters, who have sometimes amused themselves with patching together an assemblage of features from their own ideas.”

CHARLES LAMB.—“It is the fashion with those who cry up the great Historical School in this country, at the head of which Sir Joshua Reynolds is placed,* to exclude Hogarth from that school, as an artist of an inferior and vulgar class. Those persons seem to me to confound the painting of subjects in common or vulgar life with the being a vulgar artist. The quantity of thought which Hogarth crowds into every picture would alone *unvulgarise* every subject which he might choose.

“To deny that there are throughout his works circumstances introduced of a laughable tendency, would be to run counter to the common notions of mankind; but to suppose that in their ruling character they appeal chiefly to the risible faculty, and not, *first* and foremost, to the very heart of man, its best and most serious feelings, would be to mistake no less grossly their aim and purpose. A set of severer satires (for they are not so much comedies, which they have been likened to, as they are strong and masculine satires), less mingled with anything of mere fun, were never written upon paper or graven upon copper. They resemble Juvenal, or the satiric touches of Timon of Athens. I was pleased with the reply of a gentleman who, being asked which book he esteemed the best in his library, answered ‘Shakspeare;’ being asked which he esteemed next best, replied ‘Hogarth.’ His graphic representations are indeed books; they have the teeming, fruitful, suggestive meaning of words. Other pictures we look at,—his we read.”

ALLAN CUNNINGHAM.—“The character of William Hogarth as a man is to be sought for in his conduct, and in the opinions of his more dispassionate contemporaries; his character as an artist is to be gathered from numerous works, at once original and unrivalled. His fame has flown far and wide; his skill as an engraver spread his reputation as a

* Sir Joshua was the head of our school of portraiture—West our best historical painter—at the time alluded to.

painter; and all who love the dramatic representation of actual life—all who have hearts to be gladdened by humour—all who are pleased with judicious and well-directed satire—all who are charmed with the ludicrous looks of popular folly—and all who can be moved with the pathos of human suffering—are admirers of Hogarth. That his works are unlike those of other men, is his merit, not his fault. He belonged to no school of art; he was the produce of no academy; no man living or dead had any share in forming his mind, or in rendering his hand skilful. He was the spontaneous offspring of the graphic spirit of the country, as native to the heart of England as independence is, and he may be fairly called, in his own walk, the first-born of her spirit."

HOGARTH.

The Marriage à la Mode.

THIS series of six pictures, originally painted for the purpose of being engraved, exhibits the history of a marriage in high life, contracted from the most sordid motives, and ending in misery, shame, despair, and death.

13. The first picture represents THE CONTRACT OF MARRIAGE. The proud old gouty nobleman has deeply involved his estate by mortgage for money advanced to him by the sordid and heartless citizen, and he receives back the deed from the hands of the money-lender's book-keeper as the price of his consent to the marriage between the young lord, his son, and the citizen's daughter. It has been considered unnecessary to consult the inclinations of either of the young persons. The girl shows, in her languid, inane countenance, that at the best a sullen consent has been wrung from her by the promise of fine clothes, a title, and an equipage. The young man displays his utter contempt for his bride and his admiration of himself by turning from her to contemplate his own features in a mirror. It would be too much to insist that the catastrophe exhibited in the last picture of the series may be anticipated from the figure of the young lawyer who is seen whispering in the ear of the bride.

The importance of the introduction of this figure in this place appears afterwards.

114. The second picture is **THE MORNING SCENE** some time after marriage. The young nobleman has returned home at midday after a night spent in gambling and debauchery, and joins his wife at breakfast; she, also, has been up at play all night, as we may see by the servant, who is extinguishing the candles in an inner room. The expression in the female head and figure is the most vulgar in the series; for here she has a sort of reckless look, as if anathematising her ill luck. The figure of the young libertine, who has thrown himself sullenly into a chair, is inimitable for the truth of expression in the face, attitude, and whole person. The steward has brought his accounts, but is seen retiring in despair, with his pocket stuffed with bills and one solitary receipt on his file.

“This is, perhaps, as a painting, the finest picture of the six. Hogarth has, with great skill, contrasted the pale countenance of the husband with the yellow-whitish colour of the marble chimney-piece behind him in such a manner as to preserve the fleshy tone of the former. The airy splendour of the view into the inner room in this picture (and the effect of the intrusion of the morning light on the sickly vapouring candle-light) is probably not exceeded by any of the productions of the Flemish school.”—*Hazlitt*.

115. **THE DISSIPATED HUSBAND.** The scene is laid in the quack doctor's apartment. The nobleman rallies a procuress, who has overreached him, and, in her rage, threatens his life.

“The story of this picture is rather obscure and enigmatical, but the figure of the young girl, who is represented as a victim of fashionable profligacy, is unquestionably one of Hogarth's *chef-d'œuvres*. The exquisite delicacy of the painting is only surpassed by the felicity and subtlety of the conception. Nothing can be more striking (one might add more horrible at once and pathetic) than the contrast between the extreme softness of her person and the hardened indifference of her character. The vacant stillness, the docility to vice, the premature suppression

of youthful sensibility, the doll-like mechanism of the whole figure, which seems to have no other feeling than a sickly sense of pain,—show the deepest insight into human nature, under the most pitiable and fearful aspect of misery and depravity. The nobleman appears to have been threatening the quack with his uplifted cane, but his eyes are turned with an ironical leer of triumph on the abandoned female near him; the commanding attitude and size of this woman—the swelling circumference of her dress, spread out like a turkey-cock's feathers—the fierce, ungovernable, inveterate malignity of her countenance, which hardly needs the comment of the clasp-knife to explain her purpose—are all admirable in themselves, and still more so as opposed to the expression of mute insensibility, the elegant negligence of dress, and childish diminutive person of the wretched girl, who is supposed to be her protégée. As for the alarmed quack, there can be no doubt entertained about him. His face seems composed of salve, and his features exhibit all the chaos and confusion of the most gross, ignorant, and impudent empiricism.”—*Hazlitt*.

116. **THE TOILET OF THE FINE LADY.** Her back is turned on the frivolous group assembled in her room, and her attention directed to the young lawyer, who is offering her tickets for a masquerade. Scattered on the floor are a variety of useless objects, old china, &c., bought at an auction, with cards and visiting tickets.* The whole scene is expressive of a life of extravagance, idleness, and dissipation, and a satire on the particular follies of the time. By the coronet over her mirror we see that she has succeeded to the title, and by the coral and bells hanging over her chair that she has become a mother. In this picture, the fine lady admiring the singer is a portrait of Mrs. Lane; the man asleep is Mr. Fox Lane, her husband; and the Italian singer is Carestini. M. Michel, the Prussian Ambassador, and

* The visiting tickets are thus inscribed:—

“Lady Squander's company is desired at Lady Townley's drum next Monday.”

“Lady Squander's company is desired at Lady Heathen's drum major next Sunday.”

“Lady Squander's company is desired at Miss Hairbrain's rout.”

“Count Basset desire to no how Lady Squander sleep last night.”

Weideman, a celebrated German flute-player, are also introduced.*

“ The gradations of ridiculous affectation in this scene are finely imagined and preserved; the preposterous overstrained admiration of the lady of quality—the sentimental inanity of the man with his hair in papers and sipping his tea—the pert, smirking, conceited, half-distorted, approbation of the figure next to him—the transition to the total insensibility of the round face in profile, and then to the wonder of the negro-boy at the rapture of his mistress—form a perfect whole. The sanguine complexion and flame-coloured hair of the female virtuoso throw an additional light on the character. This is lost in the print. The continuing the red colour of the hair into the back of the chair has been pointed out as one of those instances of alliteration in colouring of which these pictures are everywhere full. The gross bloated appearance of the Italian singer is well relieved by the hard features of the instrumental performer behind him, which might be carved in wood. The negro-boy, holding the chocolate, in expression, colour, execution, is a master-piece. The gay, lively derision of the other negro-boy, playing with the Actæon is an ingenious contrast to the profound amazement of the first. It is curious to observe the infinite activity of mind which the artist displays on every occasion. An instance occurs in the present picture. He has so contrived the papers in the hair of the bride as to make them look almost like a wreath of half-blown flowers; while those which he has placed on the head of the musical amateur very much resemble a *chevaux-de-frise* of horns, which adorn and fortify the lack-lustre expression and mild resignation of the face beneath.”—*Hazlitt*.

117. **THE DUEL.**—The appointment to meet at the masquerade has been kept, and from thence the guilty couple have repaired to some wretched place of intrigue; the husband has followed them, accompanied by watchmen and constables, in order to break into their apartment, and to prevent their escape. In this, a night scene, the figures and other objects are represented dimly illumined by the light of a wood fire on the left of the piece. The earl, who has inconsiderately rushed into the room first, is seen mortally wounded supporting himself upon the back of a chair; his unhappy wife, on her knees before him, is imploring his last forgive-

* Walpole, vol. iv. p. 149.

ness; the peace-officers too late appear entering the door of the apartment: the murderer is attempting to escape by the window.

As a painting, this scene is inferior to the rest, and the attitude of the husband appears out of drawing. The figure of the wretched kneeling wife, and her look of agonised passionate entreaty, are dreadfully true.

118. **THE DEATH OF THE COUNTESS.**—The scene is laid in the house of the father-citizen, to whom his guilty and miserable daughter has returned. Her servant having brought her the “last dying speech” of her lover, executed for the murder of her husband, she swallows laudanum and dies; an old nurse is holding up, for a last caress, the diseased and rickety offspring of her ill-fated marriage. The heartless father is drawing a diamond ring from the finger of the dying woman (a more frightful illustration of avarice never perhaps occurred to the mind of man; the starved dog is, however, another stroke of satire to the same effect); and the apothecary is rating the stupid lout of a boy who had bought the poison.

This picture is in all respects masterly. The figure of the wretched woman, with death impressed on every feature—the hard, wooden insensibility of the usurer—the petulant, careless self-sufficiency of the apothecary—are excellent; but perhaps the finest conception is the figure of the servant-boy, standing there with a look of haggard, perplexed terror; the very manner in which his livery-coat hangs upon his awkward horror-stricken figure has in it something indescribably expressive. The colouring is so fine, so well understood, as to vindicate Hogarth’s pretensions to the name of painter, in spite of Horace Walpole.

This series of pictures (painted in 1744), after being engraved, was advertised for sale by auction in 1750. The auction was so ill arranged by Hogarth, that, on the day appointed, only one bidder appeared, Mr. Lane, of Hillingdon, who bid 110*l.*; after waiting some time, and no one else appearing, Mr. Lane said he would make the pounds guineas; and at this most inadequate price the pictures were

knocked down to him. Mr. Lane bequeathed them to Col. Cawthorne, who sold them to Mr. Angerstein in 1797 for 1381*l*.

They are all the same size—C. 2 ft. 3 in. by 2 ft. 11 in.

Engraved by Hogarth in 1745, and many times since by various Engravers.

SIR GEORGE BEAUMONT.

119. A Landscape.

THE scene is the forest of Ardennes, and the figures represent Jaques reclining by the stream and moralising on the wounded stag :—

“ To-day my lord of Amiens and myself
Did steal behind him as he lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood ;
To the which place a poor sequester'd stag,
That from the hunters' aim had ta'en a hurt,
Did come to languish.”

As You Like It, Act II.

“ Nature,” says Allan Cunningham, “ had bestowed on Sir George Beaumont the soul and the eye of a fine landscape-painter ; scenes shone on his fancy which his hand had not skill to embody : he saw paradise, with angels walking in glory among the trees, but the vision either passed away, or was dimly outlined on the canvass. Nature had done much for him ; but Fortune rendered the gift unavailing. Coleorton Hall, and a good income, hindered him from ranking with the Wilsons, the Turners, and the Callcotts of his day : the duties of his station, the allurements of polished society—in short, the want of the armed hand of poverty to thrust him into the ranks of the studious and the toiling—hindered him from acquiring that practical skill of execution, without which imagination and taste are comparatively fruitless. Yet, with all these drawbacks, he has left

works which will continue his name for centuries among the lovers of the poetic and the beautiful."

Presented by the Dowager Lady Beaumont.

C. 2 ft. 6 in. by 3 ft. 4 in.

SIR WILLIAM BEECHEY.

120. Portrait of Joseph Nollekens, the Sculptor.

THE portraits of eminent men in every department of art find a fitting place in a National Gallery. Nollekens as a sculptor of busts has been excelled only by Chantrey. In the more elevated and ideal departments of the sculptor's art, he did not take a high rank. He had genius; but there seems to have been something inherently vulgar in the man's soul which lowered and limited its efforts. He was born in London in 1737, and died in 1823, at the age of eighty-six.

Sir William Beechey was a fashionable portrait-painter, much patronised by King George III., by whom he was knighted; he died in 1839.

This portrait was presented by the Rev. R. E. Kerrich.

2 ft. 6 in. by 2 ft. 1 in.

Engraved by C. Turner.

BENJAMIN WEST.

121. Cleombrotus ordered into Banishment by Leonidas.

CLEOMBROTUS had married the daughter of Leonidas, and when his father-in-law was banished he usurped the kingdom of Sparta. On the return of Leonidas, Cleombrotus was himself banished, and Chelonis his wife, who had before accompanied her father, now accompanied her husband into exile.

This picture was painted in 1769, in West's early and best time, that is, soon after his return from Italy. It is,

however, flat and tame in point of colour and general effect, and inferior to the Pylades and Orestes (No. 126).

Presented by W. Wilkins, R. A., the architect who designed and built this National Gallery.

4 ft. 6 in. by 6 ft.

Engraved by C. Hodges.

SIR DAVID WILKIE.

122. A Village Festival.

A COMPOSITION of about five-and-thirty figures. The scene is laid before the door of a village ale-house: among the various groups, some of which are exceedingly humorous, a countryman half tipsy, led away most reluctantly from the joyous scene by his wife and children, is the most conspicuous and the most expressive; being strongly relieved by the dark mass behind, it is the first to catch the attention of the spectator. The group of drinkers on the left, and the face and figure of the old woman leading the little child on the right, are most excellent. The old woman I suspect to be the mother of the prostrate drunkard who lies stretched insensible by the pump. But every head, however diminutive, is worth inspection, and will bear comparison with some of the finest of Teniers. As a whole, the composition is a little scattered, and the foreground is not well painted; it looks like wet clay: the colouring is throughout very vivid, rich, and harmonious; and the individual heads, besides being full of nature and character, are finished with conscientious care, in what may be termed the *early* manner of the painter, which he has since changed for another entirely opposite to it. The whole scene is perfectly genuine and national.

This picture was painted for Mr. Angerstein in 1811.

C. 3 ft. 1 in. by 4 ft. 2 in.

Engraved by Finden.

PETHER.

123. A Landscape, with Figures, by Moonlight.

P. 2 ft. by 2 ft. 8 in.

JOHN JACKSON, R. A.

124. Portrait of the Rev. William Holwell Carr.

PAINTED by his direction, to be placed in this gallery. 'This portrait of the gentleman who bequeathed thirty-one pictures to the nation most deservedly finds a place within the precincts of the National Gallery.

Jackson, the painter of this portrait, was the son of a tailor (so was Annibal Carracci); his natural genius for imitative art was awakened by casually seeing, when a boy, the pictures at Castle Howard. He attempted to imitate what he admired, and his attempts obtained the notice and patronage of the late Lord Mulgrave, and subsequently the munificent friendship of Sir George Beaumont. He became, by dint of persevering study, an excellent portrait-painter, gained riches and fame by the practice of his art, and in 1817 was elected an academician. Jackson was not an inventive or imaginative artist, but he was a fine and genuine painter, remarkable for the rapidity, vigour, and breadth of his execution, and a splendid colourist. He died in 1831.

C. 2 ft. 6 in. by 2 ft. 1 in.

JAMES HOUSEMAN, OR HUYSMANN.

125. Portrait of Isaac Walton.

ISAAC WALTON wrote the "Complete Angler," one of the most popular works in the English language, and another little book which deserves to be as popular, "Walton's Lives." This otherwise excellent and benevolent man (I spare him the opprobrious line of Lord Byron) seems really to have thought that fishes and flies were created to be hooked and impaled for "the contemplative man's recreation." He died in 1683.

Huysmann, who painted this portrait, was a native of Antwerp, who came to England in the reign of Charles II.,

and practised his art here during the two following reigns. He was at least equal to his rival, Sir Peter Lely.

This portrait remained in the family of Walton from the time it was painted, and was bequeathed by a descendant, the Rev. Dr. Herbert Hawes, of Salisbury.

C. 2 ft. 6 in. by 2 ft. 1 in.

Engraved by P. Audinet: and by Bovi 1794.

WEST.

126. Orestes and Pylades brought as Victims before Iphigenia.

THE subject is from the "Iphigenia in Tauris" of Euripedes. Iphigenia, who as priestess of Diana was obliged to offer in sacrifice the strangers brought before her, recognises in one of them her hapless brother Orestes.

This is an early picture of the master, and one of the best he ever painted. The figures of the two young men are in a grand style, and the colouring much brighter and warmer than is usual with West.

It was presented by Sir George Beaumont.

C. 3 ft. 4 in. by 4 ft. 2 in.

Engraved by Basire.

CANALETTI.

127. A View in Venice.

IN the foreground a stone-cutter's yard, looking towards one of the bye canals, along which runs a quay, not a usual thing in Venice, and beyond it the Church of the Frari, with its *Campanile*, or belfry. The figures are very spirited.

Presented by Sir G. Beaumont.

Antonio Canale, styled Canaletti, was a Venetian, and the son of a scene-painter; he excelled in painting the architecture, canals, gondolas, of his native city; for these subjects he was celebrated, and executed an amazing

number of them, considering the care and detail with which they are delineated. His accuracy in drawing and lineal perspective is admirable, but he is apt to be dingy in colour, with a certain hardness and want of air in his effects of distance. His pictures abound in England; there are few collections here which do not contain one or more, but the finest are in the corridor of the private apartments at Windsor. Canaletti came to England late in life (1746), and remained here for two years. During this period he painted many pictures for our nobility; among them the famous View of Whitehall, in the possession of the Duke of Buccleugh. In this picture and in others Canaletti is known to have used the camera lucida (*see* Fuseli) in aid of his scientific pencil. He was so accustomed to copy what he saw before him, that to his views of Venice, painted in London, he gave the dark, vapoury, English atmosphere, and, in short, was obliged, for this reason, to return to his native city, and there execute his commissions. He died, enriched by English patronage, in 1768.

His scholar, Francesco Guardi, never equalled him in the precision of his drawing and perspective, but surpassed him, I think, in colour and in brilliant and airy effect.

C. 3 ft. 4 in. by 4 ft. 2 in.

Engraved by Le Keux.

SIR JOSHUA REYNOLDS.

128. Portrait of the Right Hon. William Wyndham.

WILLIAM WYNDHAM was an accomplished orator and statesman, who filled the office of secretary-at-war during Fox's administration.

Bequeathed by George James Cholmondely, Esq. It was one of Sir Joshua's last pictures, painted when he was near seventy, but evinces no decay of his powers.

C. 2 ft. 6 in. by 2 ft. 1 in.

Engraved by J. Jones.

SIR THOMAS LAWRENCE.

129. Portrait of the late John Julius Angerstein.

MR. ANGERSTEIN, as it has been already related, collected the pictures which formed the nucleus of the present

National Gallery. He was of German extraction, born in Russia, and came to England about 1749. He was then a poor boy in a merchant's office, but became by his industry and knowledge of business one of the greatest merchants and bankers of London. It is said that he was the originator of public lotteries. He died at the age of eighty-eight, in 1823, and appears to have been in many respects a munificent and public-spirited man. He laid out part of his immense fortune in the purchase of pictures, and was the intimate friend and patron of Sir Thomas Lawrence. This duplicate of the portrait which Lawrence painted for the Angerstein family in 1816 was commanded by King George IV. Lawrence, who was warmly and gratefully attached to Mr. Angerstein, has expended his best powers on this fine portrait of the keen-spirited, sagacious old man. In the individual truth of nature and of character, in careful finish and brilliance and depth of colouring, he never surpassed it.

Presented by King William IV.

C. 3 ft. by 2 ft. 3 in.

Engraved by Young; and by Scriven.

JOHN CONSTABLE, R.A.

130. A Landscape, with Figures.

THIS picture was purchased from his executors some time after his death by an assemblage of gentlemen, friends and admirers of the artist, and by them it was presented to the National Gallery in 1837.

John Constable, one of our most eminent painters of home scenery, was born about 1780, the son of a miller, who lived near Woodbridge, in Suffolk, in the beautiful valley of the Stour. Here, as a boy, he used to lie about the woods and streams, watching the operations of nature and the fair earth, and the things that grow on it or flit over it, till to his fancy, and beneath his hand, they became *art*. He is a charming painter, full of feeling, but somewhat a mannerist in execution and

colour; so that his pictures have a speckled effect, which is uneasy to the eye. The picture before us, for instance, is intended to convey the impression of a hot day in harvest-time; but there is the same splashy, showery effect on the foliage, the same cool airy sky, as if it were dewy morning, not sultry noon. We can hardly look on his pictures without feeling that there is some truth in Fuseli's sarcasm,—“I go to visit Constable; *bring me mine ombrella!*” It is said, in excuse for this peculiarity, that he painted his pictures more with a view to their future effect after the lapse of years than their original appearance, which time will improve into softness and harmony. It may be so.

Constable was an amiable, warm-hearted, lively man, much loved by his family and intimates, living generally in confusion, perplexed with life, yet happy as long as he had those he loved around him, and beautiful landscapes to look at. He died April 1, 1837.

C. 4 ft. 8 in. by 4 ft.

Engraved by D. Lucas, under the title of “The Corn-field.”

BENJAMIN WEST.

131. Christ healing the Sick in the Temple.

Composition of about 33 Figures, life-size.

THIS picture was originally painted as a gift to the Quakers' Hospital in Philadelphia (West, it may be remembered, was an American and a Quaker), but when exhibited in London, previous to being sent over to its destination, “the crush to see it was very great, the praise it received was high, and the Governors of the British Institution offered him 3000 guineas for it.” West accepted the offer, for he was then far from rich, but on condition that he should be allowed to make a copy for his original purpose. He did so, and when the copy went to America, the profits arising from its exhibition enabled the managers of the hospital to enlarge the building and receive more patients. This anecdote lends some interest to a picture which must be pronounced, if not worthless, yet destitute of any striking merit. The best thing in it is the expression of the sick man in front, gazing up in an agony of faith and eagerness to the

face of the Saviour. The Governors of the British Institution presented it to the nation in 1826.

C. 9 ft. by 14 ft.

Engraved by Heath.

BENJAMIN WEST.

132. The Last Supper.

PAINTED for King George III., and presented to the National Gallery by George IV.

West, a name distinguished in the history of art in England, was for 28 years president of the Royal Academy. He was born near Philadelphia, came over to Europe in 1760, and after studying at Rome practised his art in London, where he died in 1820 at the age of 82. He was patronised and pensioned by George III., whose capacity just enabled him to perceive West's real merit without feeling his deficiencies. West was a painter well grounded in the practical part of his art; laborious, serene, benevolent. From a man of his talents and temperament we might not have expected any daring flights of originality and genius, but still less would we have expected such exceeding inequality in his works. He has painted some of the best and some of the worst pictures which have been produced in modern times. I say worst in reference to the pretensions of the artist and the dignity of the subjects which he—I must needs write it—rashly and presumptuously selected, and deemed himself equal to. Subjects like these before us, wherein the stiff figures formally distributed over the canvass,—drawn as if by rule and compass—without character, without feeling; lifeless, bloodless, mindless; at once theatrical and commonplace in design; cold, heavy, hard in the colouring,—leave us in half doubtful astonishment that the same man who painted these huge and vapid and impotent attempts at the sublime should have produced the Death of Wolfe, the Battle of La Hogue, the Pylades and Orestes, and some others. The negative defects of such pictures as these before us are enhanced by the magnitude of their size, the grandeur of the subjects, and the lofty idea which West entertained of his own calling and power: with reference to these pretensions, they are indeed poor, most poor.*

* "These pictures," says Dr. Waagen, "are considered by many Englishmen as true models of biblical history; and I often found a great number of admiring spectators collected round them. Considering the religious respect for the Bible

West is admired and praised by artists for qualities which they can best appreciate—his mastery and correctness in drawing, his indefatigable application, his “familiar acquaintance with the powers and expedients, the exigencies and resources of his art.” But, with submission to the opinion and testimony of such men as Sir Martin Shee and Sir Thomas Lawrence, how is it that with these advantages he achieved no more? Because he wanted passion, imagination, poetry of soul. His recorded expression “that Michael Angelo had not succeeded in giving a *probable* character to any of his works, except perhaps the Moses,” marks the man who had limited his ideas of probability to what he could himself conceive and attain. His wife said of him, “he is a good man—he never had a vice!” and the same negative praise belongs generally to his pictures. Without any glaring faults, any violation of the rules of art, they are *cold*, and leave us so.

C. 6 ft. by 9 ft.

JOHN HOPPNER.

133. Portrait of an Actor.

THIS actor was Smith, of Drury-lane Theatre, who, from the class of characters he represented and the refinement of his style of acting, was called “Gentleman Smith.” He was the original Charles Surface in the “School for Scandal.”

Hoppner ranks as one of our finest portrait-painters, and is one of the richest colourists of the English school. For about 20 years, from 1790 to 1810, he and Lawrence divided the world of fashion between them, and his death left Lawrence without a rival. Their styles are very distinct and easily discriminated. In Hoppner there is more of sentiment, simplicity, and mellow harmony of colour. In Lawrence more of spirit, brilliancy, and precision of drawing and character. Both were remarkable for cultivation of mind and courtly elegance of manner, but very essentially different in temperament and character.

which is so general in England, I believed at first that this admiration was paid to the subject rather than to the manner in which it was treated. But since I have seen, in the apartment at Hampton Court, where Raphael's seven Cartoons are hung, which also represent subjects from scripture, and that in the most worthy and most dignified manner, persons of the same class spend no more time than what was necessary to walk through it, I am convinced that, even in the great mass of what are called the educated classes in England, there is not yet any genuine feeling for historical painting.”

This is very severe; but after repeated visits to the National Gallery I am constrained to bear testimony to its truth.—A. J.

This portrait was presented by Mr. Sergeant Taddy in 1837.

C. 2 ft. 6 in. by 2 ft. 1 in.

FRANCIS DECKER.

134. A Landscape.

EXTREMELY well painted in a bright clear tone of colour, and with a light fine pencil.

Of this painter nothing can be ascertained but that he was a native of Holland, cotemporary with Ruysdael, Artois, and Hobbema; and painted charming landscapes, which are to be met with in most collections.

Presented by Lieut.-Colonel Ollney.

P. 2 ft. 1 in. by 1 ft. 7 in.

CANALETTI.

135. Ruins and Figures, a composition (See No. 127).

THIS picture was bequeathed by Lieut.-Colonel Ollney.

C. 1 ft. 10 in. by 2 ft. 5 in.

SIR THOMAS LAWRENCE.

136. Portrait of a Lady, full length.

THE gift of Francis Robertson, Esq., of Brighton, whose wife it represents.

This is one of Lawrence's early pictures; the drawing is most slovenly, the colouring poor, and, as a picture, it is without merit of any kind which could give it a right to a place here.

C. 7 ft. 10 in. by 4 ft. 10 in.

JAN VAN GOYEN.

137. Landscape. A small Study from Nature.

THE subject is uninteresting, and, though well painted, it is a most inadequate specimen of the talents of this excellent

master. The finest work of his I ever saw is in the possession of the Duke of Sutherland.

P. 1 ft. 4 in. by 2 ft.

PANNINI.

138. Ancient Ruins, with Figures.

BEQUEATHED by Lieut.-Colonel Ollney.

Paulo Pannini was a celebrated painter of architecture who lived in the beginning of the last century. He practised his art chiefly at Rome, where his best and largest pictures are. His smaller pictures are to be met with in most collections; and, as he is the best painter in this particular style, they bear a certain value. He painted interiors better than exteriors, and does not give well the effect of sky and air. Compare this picture with its companion, 135. What a difference in point of light, air, and animation!

1 ft. 7½ in. by 2 ft. 1 in.

ANGELICA KAUFFMANN.

139. Religion attended by the Virtues.

Composition of 11 Figures, life-size.

FAITH is here distinguished by her cross, Hope by her anchor; Chastity has her dove, and Charity her bantlings: all of which is *de rigueur*. The picture is intolerably tame both in composition and colour; it required the fertile fancy and glowing pencil of Rubens to deal with pictorial allegories, whether religious or profane. This picture was painted at Rome for James Forbes, Esq., the author of the "Oriental Memoirs," who bequeathed it to the nation.

Angelica Kauffmann enjoyed during her life a reputation far beyond her deserts, and since her death she has been almost as much undervalued. She painted portraits and small poetical and historical subjects with great elegance. There is a soft, virginal dignity and delicacy in her best pictures which is very charming; but all her works display want of variety and power: there is in general grace and simplicity, but the first is monotonous and mannered, and the latter tame and insipid.

In 1765 she came to England; and when the Royal Academy was

founded she was one of its first and most distinguished members.* She practised her art in London for about seventeen years, and attained both affluence and celebrity. Some part of her success she owed probably to her sex, her winning qualities, and her skill in music. The truth is, Angelica Kauffmann was much more interesting as a woman than as an artist. Beautiful, gentle, generous, singularly accomplished, a real enthusiast in the arts in which she excelled, painting and music; loved, honoured, almost worshipped by all who knew her; her life would have been rarely blessed had she not poisoned it by a hasty and unhappy marriage, into which she was partly tricked. She retired to Rome in 1782, and died there in 1807.

C. 7 ft. by 9 ft.

Engraved by Worthington.

VANDER HELST.

140. Portrait of a Lady.

THE drawing is good, the colouring either originally cold or much faded.

Bartholomew Vander Helst was an eminent Dutch portrait-painter, born at Haerlem in 1613. Of his life but little is known, and of the subject of this picture nothing.

P. 2 ft. 9½ in. by 2 ft. 2½ in.

HENRY STEENWYCK (the Elder).

141. The Palace of Queen Dido.

THIS is an elaborate piece of fancy architecture, very minutely finished with a sort of Chinese neatness, in which the almost grotesque little figures are intended to represent Dido and Eneas. There is, of course, not the slightest attempt at verisimilitude of any kind; but the picture is a curiosity in its way. Henry Steenwyck and his son are celebrated as painters of perspective views of interiors, particularly Gothic churches, &c. They painted between 1570 and 1640, and

* She was then seven-and-twenty. Women have since been excluded from the Royal Academy, the cause of which ungallant, not to say unreasonable, law, does not clearly appear.

were in the service of Charles I. Some of their best works are at Windsor and Hampton Court.

1 ft. $3\frac{1}{2}$ in. by 2 ft. 3 in.

SIR THOMAS LAWRENCE.

142. John Philip Kemble, in the character of Hamlet—Full length, Life-size.

He holds the skull of Yorick in his hand.

THIS fine and interesting picture, which rises to the dignity of an historic portrait, was painted in 1801, when John Kemble was in full possession of his powers: it was presented by King William IV. Lawrence has painted the same great actor in the character of Rolla, and in that of Cato. I believe this picture to be the finest of the three.

C. 10 ft. by 6 ft. 6 in.

Engraved by S. Reynolds.

SIR JOSHUA REYNOLDS.

143. Portrait of John Earl Ligonier, on Horseback.

HE was a distinguished military officer in the reigns of Queen Anne, George I., and George II., and commanded part of the army at the battle of Dettingen. He was afterwards (1744) a Field Marshal and Master-General of the Ordnance: he died in 1770, and when this picture was painted he must have been nearly 90.

This picture is considered one of Sir Joshua's best portraits: the likeness of the veteran officer, and the general conception, are certainly fine; the horse is wooden—nothing can be worse.

Presented to the nation by King William IV.

C. 9 ft. 2 in. by 7 ft. 10 in.

Engraved by Fisher; and by S. Reynolds.

SIR THOMAS LAWRENCE.

144. Portrait of Benjamin West—Full length, Life-size.

ONE of Raphael's Cartoons (the Death of Ananias) is placed on his easel as an exemplification of *design*: the sphere, with its rainbow tints, behind, exemplifies *colour*. A duplicate of the portrait sent to America. It was painted for King George IV., and presented by King William IV.

When this picture of the venerable and amiable painter was exhibited in 1811, he was in his 71st year, and had been for nineteen years president of the Royal Academy.

C. 8 ft. 10 in. by 5 ft. 10.

Engraved by C. Rolls. (*The plate remains unfinished.*)

VANDER HELST.

145. Portrait of a Man.

A SMALL head, on panel, very well painted. Bequeathed by Colonel Harvey Ollney.

P. about 12 in. by 8 in.

STORCK.

146. View of the Port of Rotterdam.

BEQUEATHED by Colonel Harvey Ollney.

Abraham Storck was a Dutch painter, born at Amsterdam, and celebrated for his sea-views and shipping: of his life we have no detailed account. He died in 1708.

C. 1 ft. 11 in. by 2 ft. 5 in.

ANNIBALE CARRACCI.

147. Cephalus and Aurora—a Cartoon.

AGOSTINO CARRACCI.

148. The Triumph of Galatea—a Cartoon.

Figures in both above life-size.

THESE two splendid drawings were executed for the Frescos in the

Farnese Palace at Rome about 1597. Annibale Carracci had been commissioned by the Cardinal Farnese to paint a gallery in his palace, with a series of grand subjects from the ancient mythology. In this undertaking he was assisted by his elder brother Agostino, an accomplished engraver as well as painter; but indeed he seems to have been everything—painter, engraver, scholar, poet, musician. He designed the “Triumph of Galatea,” and thereby, as it is said, excited the lasting jealousy of Annibale. Lanzi expressly says that to Agostino was mainly owing the poetry and invention displayed in the Farnese Frescos.* The original designs for the Cephalus and the Galatea, which occupy the two central compartments, he attributes to him, though the first drawing is supposed to be by the hand of Annibale. After the death of Sir Thomas Lawrence, Lord Francis Egerton purchased out of his unrivalled collection the whole of the Carracci drawings, amounting to 160, at the price of 1500*l.*; and, selecting from among them these magnificent cartoons, presented them to the nation in 1837. It is to be regretted that they are so ill placed.

Drawn in black chalk on paper: size about 13 ft. 6 in. by 7 ft. 6 in.

The fine engravings after the Frescos (by Pietro Aquila) should be compared with these grand studies.

The 15 following pictures (with No. 109) were bequeathed to the nation by Lord Farnborough in 1838:—

WILHELM VANDER VELDE. (The younger.)

149. A Calm at Sea.

150. A Gale at Sea.

P. 8 in. by 11 in.

THESE two small pictures are of great beauty, more particularly the first; still they are very inadequate specimens of a master who, in his own particular department (marine views),

* La bella poesia che si ammira nella Galleria Farnese si dee in gran parte al suo talento; di cui pur sono la favola di Cefalo e di Galatea, cose graziosissime che paiono dettate da un poeta, eseguite da un artefice greco.—*Lanzi*, vol. v. p. 74. How poorly, how meanly the Carracci were recompensed for these glorious works is recorded in all the Biographies. See particularly Felibien, vol. ii.

has never been excelled. Walpole says, "The palm is not less disputed with Raphael for history than with Vander Velde for sea-pieces." He and his less celebrated father were patronised by Charles II. and James II., and both died in England. The collections of the Queen, Sir Robert Peel, and Lord Ashburton, contain some of this Vander Velde's finest pictures.

P. 9 in. by 1 ft. 1 in.

PIETRO FRANCESCO MOLA.

151. Leda. (See No. 69.)

C. 1 ft. 2½ in. by 1 ft. 8 in.

ARNOLD VANDER NEER.

152. A Landscape—Evening.

A FLAT marshy country looking to the mouth of a river, on which vessels are seen in the distance: on the right a group of cattle, and, more distant, the view of a town and its church-spire half hidden in trees; in front, two peasants, a man and a woman, are conversing; and on the left, in the middle distance, is a country-house, before the door of which a lady and gentleman are standing in converse, as if they had come out to gaze on the calm beauty of the scene. The disposition of the trees on the left, with their hoar trunks just tinged with light, is very picturesque, and the painting of the whole wonderfully beautiful. Although the details are finished with the utmost care, nothing is obtrusive, and a melting harmony and suavity of tone is diffused over the homely yet varied scene, which soothes us, while we gaze, into a sympathetic calm.

Vander Neer excelled in evening and moonlight effects. This is considered one of his finest pictures, as he seldom painted on so large a scale. The figures having been put in by Cuypp nearly double the value of the picture, which has been

estimated at 700 guineas. It was sold by M. Erard to Lucien Buonaparte, with whose collection it came to England in 1816, and was then purchased by Lord Farnborough.

C. 3 ft. 11 in. by 6 ft. $3\frac{1}{2}$ in.

NICHOLAS MAES.

153. A young Girl seated by a Cradle, in which there is an Infant asleep.

MAES was a Dutch painter of domestic subjects of the commonest, humblest description, to which he lent a value and interest by the truth of character and knowledge of chiaroscuro he had learned in the school of his master, Rembrandt. He died in 1693.

P. 1 ft. $3\frac{1}{2}$ in. by 1 ft. $\frac{1}{2}$ in.

DAVID TENIERS.

154. A Music Party.

THE interior of a room: a droll fellow seated at a table strumming on a guitar; a woman, also seated, holds a paper in her hand, from which she is singing; behind her stands a boor; four other persons are seen near a chimney at the back of the room.

P. 10 in. by 14 in.

DAVID TENIERS.

155. The Misers (or Money Changers).

AN old man and woman seated together, near a large covered table, on which lie some heaps of money; several bags of it are also in the man's lap, and they both appear to be occupied in counting and arranging it. The figures are unusually large for Teniers, and are seen to the knees.

In point of execution, one of the most remarkable pictures of this versatile, lively, and most accomplished painter. The marking of character in the withered, careworn faces,—the tremulous anxiety in the thin,

bony hands,—the wonderful and conscientious truth with which all the accessories are finished,—render it quite a study. It is also in a style uncommon with Teniers, who generally painted on a smaller scale, and introduced many figures. The colour, too, is warmer. Compare this picture with the two little pictures, 154 and 158. More will be said of Teniers when we speak of the collection of Lord Ashburton, who possesses some of his masterpieces.

C. 2 ft. by 2 ft. 8 in.

Engraved by F. Vanden Steen, who was contemporary with Teniers.
(In this print the woman is left out.)

VANDYCK.

156. A Study of Horses.

A SPIRITED grey horse, full of fire and movement, and foreshortened with consummate skill: a little behind is another horse. In this study the painter had in view the horses of Achilles, Xanthus and Balius, the offspring of Zephyr. In one corner of the canvass is the sketch of a cherub's head; in another corner a Latin quotation.

This fine sketch was once in the Delmé collection, afterwards in the possession of Sir Joshua Reynolds, and sold after his death for ninety-five guineas.

C. 3 ft. 6 in. by 2 ft. 11 in.

RUBENS.

157. A Landscape—Sunset.

It represents a fertile country, with a broken and undulated surface, varied by numerous small bushy trees, and a narrow stream, formed to drain the meadows, obliquely dividing the foreground. On the left side and in front is a shepherd seated on a stone, and playing on a pipe; his dog stands by him, and his sheep are browsing near: beyond these are two trees and a little bridge; still farther stands a farm-house with a tower, and a church is seen in the distance.

It is evidently painted from nature, the nature Rubens was

accustomed to see around him in his own fertile, but rather flat and monotonous country.

C. 1 ft. 8 in. by 2 ft. 9 in.

Engraved by Bolswert; one of the well-known set of 20 landscapes after Rubens.

DAVID TENIERS.

158. Dutch Boors regaling.—The companion to No. 154.

AN interior, with a company of three figures grouped on the right. A peasant, with a droll half-tipsy expression, is seated at a table with a long glass of liquor in his hand; an old woman is filling her pipe, and a man stands behind her. Two others are seen at a fire in the background.

P. 10 in. by $13\frac{1}{2}$ in.

NICHOLAS MAES.

159. The Dutch Housewife.—The companion to No. 153.

A YOUNG woman peeling carrots; a girl at her side watching her.

Dated in the corner 1645.

P. $13\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

PIETRO FRANCESCO MOLA.

160. A Holy Family (*a Riposo*).

THE Holy Family fleeing into Egypt have rested under a tree; the infant and St. Joseph are asleep; the mother only wakes and watches. In the far distance to the left a shepherd is seen tending his flocks, an incident beautifully expressive. The grouping in this picture is so simple, and yet in such elevated taste, and the landscape, with the twilight effect, of such extraordinary beauty, that we cannot help wishing away the three little cherubs in their white cloud, which form a spot in the middle of the picture, and catch the eye, to the injury of the principal group.

From the Orleans gallery, whence it was sold to Lord Farnborough for 80 guineas.

C. 1 ft. by 1 ft. 6 in.

GASPAR POUSSIN.

161. An Italian Landscape.

IN the middle distance is an Italian town, seated on the brow of an eminence, in front of which there is a cascade throwing up its silver foam among the verdant cliffs. In the foreground to the right is a road, with a figure walking; two other figures are seen reclining on a bank, and near them are two dogs: to the left is a rocky bank surmounted with bushes and trees. Far in the distance the prospect is closed by a ridge of mountains, some of which are covered with snow.

While looking on this picture we might almost fancy ourselves in Italy—the forms of the scenery and the incidental figures are so characteristic, so natural, and at the same time so poetical. The harmonious beauty of the whole as a composition, the vivid though delicate colouring, and the light and facile touch with which it is executed, must immediately strike the observer.

This charming picture was purchased out of the Colonna Palace at Rome by Mr. Ottley. The Colonna family were the munificent patrons of Gaspar Poussin, and from their palace we have obtained many of his finest works. At the sale of Mr. Ottley's pictures in 1801, it was bought by Lord Farnborough for 700 guineas.

C. 4 ft. 1 in. by 6 ft. 8½ in.

SIR JOSHUA REYNOLDS.

162. The Infant Samuel.

APPARENTLY a study from nature, which Sir Joshua has been pleased to dignify or sanctify with this title: call it a

little boy saying his prayers, it is charming ; but there is nothing here of the incipient prophet, nothing to bring before the imagination all that was grand, and supernatural, and terrific, in the incident it represents—the consecrated child waked from his innocent sleep in the dead of the night by a divine voice, to be filled with a spirit beyond his own conceiving. Sir Joshua painted another Infant Samuel, now at Dulwich ; it is in a much better spirit.

The original picture was sold to the Duke of Rutland for 100 guineas, and destroyed, with eighteen other pictures by Sir Joshua Reynolds, when Belvoir Castle was burned, in October, 1816. There exist three repetitions of it, of which this is one, and there is another at Knowle Park.

C. 2 ft. 10 in. by 2 ft. 3 in.

Engraved finely by Dean, 1788 ; and C. Knight, 1792.

ANTONIO CANALETTI.

163. A View on the Grand Canal at Venice.

(See No. 135.)

C. 4 ft. 1 in. by 6 ft. 8½ in.

JACOB JORDAENS.

164. A Holy Family.

A PICTURE remarkable only for more than the usual Flemish vulgarity of conception, and without merit of any kind, unless the splendid colour of the Virgin's robe, and some fine painting about the head of St. Joseph, may be so considered.

Jordaens studied under Rubens, and adopted his fervid colouring and free and spirited style of execution, but he remained to the last a coarse painter, without dignity, elegance, or even propriety in his ideas. His best work, the "Satyr blowing hot and cold," is at Munich. Jordaens died in 1678.

This picture was presented by the Duke of Northumberland.

P. 4 ft. by 3 ft.

NICOLO POUSSIN.

165. The Plague at Ashdod.—A composition of 41 Figures.

THE scene is a street in the city of Ashdod. Noble buildings rise on either side of the view, receding in long perspective to the distance. Numbers of the afflicted inhabitants have quitted their dwellings; some of them are burying the dead, others tending the sick and dying, and a large portion of them have assembled in consternation round the temple of their deity, whose image lies prostrate and broken on its pedestal. Among the sufferers from the pestilence is a woman lying dead in the centre of the foreground, with her husband bending in grief over her, and gently removing the head of his child from the breast of its parent;* a second infant lies dead near them: apprehension or disease is marked on every countenance, and the very air seems pregnant with the blight of human life.

The drawing, expression, and execution, are careful. The colour has suffered from the red ground, but it has not a bad effect in this picture, as in others. It gives it a lurid tone, in character with the ghastly subject.

According to Felibien, Poussin painted his first picture of this subject in 1630, and sold it for the small sum of sixty crowns.† It was subsequently purchased by the Duc de Richelieu for 1000 crowns, and is the same now in the Louvre. This duplicate was painted for the Colonna Family, and was brought from their palace in 1802. Poussin has treated a similar subject in his famous *Plague of Athens*, once in the possession of Henry Hope, Esq., now in that of Mr. Miles, of Leigh Court.

* This striking group is taken from a famous design by Raphael, called "*Il Morbetto*" (the Pestilence), well known by the engraving of Marc Antonio. The original design once belonged to Charles I., and was in the Lawrence Collection.

† He adds, "Vous pouvez vous souvenir que nous fûmes le voir chez un sculpteur nommé Matheo, auquel il appartenait alors."—*Felibien, Entretiens, &c.*, vol. ii. p. 323.

It was presented to the nation by the Duke of Northumberland.

C. 4 ft. 3 in. by 6 ft. 8 in.

Engraved by Baron; and by Picart *le Romain*, 1677.

REMBRANDT.

166. Portrait of a Capuchin Friar.

AN inferior picture of the master.

Presented to the National Gallery by the Duke of Northumberland.

C. 2 ft. 10½ in. by 2 ft. 1½ in.

BALDASSARE PERUZZI.

167. The Adoration of the Wise Men.

A DRAWING in brown and white. The composition consists of a vast number of figures intermixed with architecture, displaying great fancy and invention, and very carefully executed.

This drawing, with the famous engraving from it by Agostino Carracci, was presented by Lord Vernon.*

On paper, about 4½ feet square.

Baldassare Peruzzi was one of the most interesting of the great Italian painters, though little known here. He was the friend of Raphael and Bramante, but ranked by Lanzi in the school of Sienna, and there his best work, *The Sibyl of the Fonte Giusta*, is to be found. He was more celebrated, however, as an architect than as a painter. The Farnesina at Rome is built from his design, and he is said to be the first who painted scenes for theatres; in these and his architectural views his management of the chiaroscuro was so wonderful as on one occasion to deceive Titian. This I consider, however, as a mere trick of art.

“The life of Peruzzi was most unfortunate. He was insulted by his fellow-students, who were insolent and arrogant in proportion as he was modest and unassuming; constrained by parsimony or injustice to work for a miserable stipend at Sienna and Bologna; plundered of the trifle he had saved at the sacking of Rome; and finally cut off in the

* The engraving ought to be hung near it.

prime of life, when his talents were beginning to be known, by poison administered by the jealousy of a rival." He perished in 1536.

RAPHAEL SANZIO DA URBINO.

168. St. Catherine of Alexandria.

Single figure—three-quarters—half the size of life.

ST. CATHERINE, according to the monkish legend, was a noble virgin of Alexandria. Having been instructed in literature and the sciences, she was afterwards converted to Christianity, and, by order of the Emperor Maximin, she disputed with fifty heathen philosophers, who, being reduced to silence by her arguments and her eloquence, were all to a man converted and suffered martyrdom in consequence: from this circumstance, and her great learning, she is considered in the Romish Church as the patron saint of philosophy, literature, and schools. She was afterwards condemned to suffer death, and the Emperor ordered her to be crushed between wheels of iron armed with sharp blades; the wheels, however, were miraculously broken asunder, and all other means of death being also rendered abortive, she was beheaded in the year 310, at the age of eighteen.

The saint is here represented as standing with her left arm leaning on the wheel, which was the instrument of her torture; her right hand pressed on her bosom, as if she replied to the call from above, "I am here, O Lord! and ready to do thy will!" Her head is a little turned to the right, where a bright ray is seen streaming from above, emblematical of that divine inspiration which enabled her to confound her heathen adversaries. The vest is of grey, and the drapery of crimson disposed in large easy folds. The ample style of beauty, the heavenly composure of the countenance, the noble simplicity of the attitude, and the grave yet rich costume, are all in the highest feeling. The landscape back-

ground, representing a river, with buildings and trees along its wandering shores, is just sketched in, and the execution of the whole so exceedingly light, the impasto so thin, that it is as if Raphael had painted it off at once, and had never touched it twice over in any place. The strokes of the chalk outlines are in some parts plainly visible. The hands are less carefully modelled than is usual with Raphael; they look unfinished. This splendid picture is in excellent preservation; it has been slightly retouched about the forehead, but in all other respects it is as when it came from the hand of the master—a rare merit! The original sketch on grey paper, in black and white chalk, is in the Royal Museum at Paris (No. 574); but an earlier study, evidently a first idea, is a pen drawing in the possession of the Duke of Devonshire: another pen sketch, of the front of the head only, was in the collection of Sir Thomas Lawrence. These preparatory studies show with what care Raphael undertook even his least works; for, beautiful as this picture is, it must be regarded for its size and subject as comparatively unimportant. Sir Joshua Reynolds says that, comparing Raphael with himself, he does not appear the same man in oil as in fresco. Those to whom the study of art is still new, and who wish to form some conception of the powers of this inspired painter, should study the cartoons at Hampton Court, and the fine engravings after the frescoes in the Vatican.*

Raphael Sanzio (or Santi), of Urbino, the painter of this divine picture, was born at Urbino in 1483. In the history of Italian art Raphael stands

* It was gratifying to observe the interest this picture excited when it was first placed in the National Gallery in 1838, even among those who had not been accustomed to think much about high art, or consider its real and lofty significance. "Have you seen the new St. Catherine, and is she not *noble*?" was a question which I had to answer frequently. Too often, also, I had occasion to observe the mischief done to the public taste, particularly female taste, by those meagre, wiry, ringleted, meretricious, French-figurante things, miscalled women, with which we are inundated in Books of Beauty, Flowers of Loveliness, and such trivialities. They who dote on such affectations are ill prepared to appreciate the real *gusto* of such a picture as this.

alone, like Shakspeare in the history of our literature. In epic grandeur he may have been exceeded by Michael Angelo, as Milton in the same respect exceeded Shakspeare; but in the versatility of his genius, in poetical invention, in grace, expression, pathos, and dramatic power, he has never yet been equalled. It has been well remarked that "the difference between his best pictures and those of other painters is one of kind rather than of degree." This at once characterises the man and his works; and the same is true of Shakspeare; he is not only superior to, but different from, all others. The same writer adds that the quantity which Raphael produced in a short life is as remarkable as the fact that scarcely one of his works can be called ordinary in expression or careless in execution. "In his Madonnas he enhanced the simple beauty and pure feeling of the Umbrian school (that of Perugino); in his frescos he rivalled the grandeur of Buonarrotti; and in his portraits he surpassed the truth and individuality of Titian and Vandyck." To this it may be added that the life of Raphael, lately published in German by M. Passavant,—the fruit of twenty-four years of indefatigable research, and perhaps the most perfect piece of biography for authentic detail that ever was produced,—has completely cleared the fame of Raphael from those silly and slanderous imputations too long received and believed, but which to every elevated and reflecting mind must have brought their own circumstantial refutation. It is, however, satisfactory to find them proved on direct evidence to be as false as they are painful and offensive. The short life of Raphael was one of incessant and persevering study: he spent one half of it in acquiring that practical knowledge, that mechanical dexterity of hand, which were necessary before he could embody in form and colours the rich creations of his wonderful mind; and when he died, at the age of thirty-seven, he left behind him 287 pictures and about 576 drawings and studies. Such a man *could* not have been idle and dissipated.

This picture of St. Catherine was painted about the same time with the celebrated Entombment in the Borghese Palace at Rome—that is, about 1507, when Raphael was in his twenty-fourth year. It was long in the possession of the Aldobrandini family, and was brought from the Villa Aldobrandini by Mr. Day, a picture-dealer, in 1800. On its arrival in England it was purchased by Lord Northwick for 2000 guineas. Mr. Beckford, of Fonthill, was the next possessor, and from him it was purchased by the government in 1838.

P. 2 ft. 4 in. by 1 ft. 9½ in.

Engraved finely by the Baron Desnoyers, 1824.

MAZZOLINO DA FERRARA.

169. St. Francis adoring the Infant Christ.

THE Virgin holds the infant Saviour, before whom kneels St. Francis in the dress of his order. Two saints are behind, and on the other side are two angels; above is seen a choir of six angels with musical instruments. The background is architectural; a characteristic of the pictures of this old master.

This picture came from the Lecari Palace at Genoa in 1805, and was purchased by government from Mr. Beckford in 1838.

The two pictures of Mazzolino (the above and No. 82) and the picture by Ercole Grandi (No. 73) are very curious and valuable specimens of the ancient school of Ferrara, before Garofalo had introduced there some feeling for the grandeur and the grace of Raphael. In the finish of the execution and the use of gold, in the want of selection in the forms, in the fantastic choice of the accessories, and in the individual nature and beautiful painting of the heads, the small easel pictures of this school remind us of the early German school. The distinction was that of national temperament, and what the early Germans wanted in grace they made up in earnestness.

P. 2 ft. by 1 ft. 6 $\frac{3}{4}$ in.

GAROFALO.

170. The Holy Family, with Saints and Angels.

THE Virgin holds the infant Saviour, and Elizabeth the infant St. John, who has a bullfinch in his hand, and is dressed in a rich cap of very peculiar form, but something like those which the little French and Flemish children wear to prevent them from hurting themselves. Behind are St. Joseph and two other saints. The figure and drapery of the Virgin are very beautiful, and the head of Elizabeth, with the white coif, exceedingly fine.

This little picture is interesting: its superiority to those of Mazzolino will be observed at once, for Garofalo had studied at Rome and Venice, and brought from thence to his native Ferrara something of the fine drawing and dignity of Raphael, with an infusion of more vivid colouring caught from Giorgione and Titian. Garofalo, whose real name was

Benvenuto Tisio, obtained his name from the gilliflower, or clove-pink, in Italian *garofalo*, which he was accustomed to paint in the corner of his pictures as a distinguishing mark. Some of his large pictures at Ferrara are greatly admired. His small easel pictures, like this before us, are to be found in most collections. He was an intimate friend of Ariosto, whose portrait he is said to have introduced into some of his pictures.

Purchased by Government from Mr. Beckford in 1838.

C. 2 ft. 6 in. by 2 ft. 11½ in.

JOHN JACKSON.

171. Portrait of Sir John Soane, Architect.

Painted in 1830. (See No. 124.)

SIR JOHN SOANE, who died in 1837, left his collection of pictures and antiques to the nation, but with the singular and rather inconvenient proviso that they were to remain and to be exhibited in his own house. His reasons for this arrangement, and some account of his bequest, are given subsequently.

This picture was presented by the Governors of the British Institution.

C. 2 ft. 6 in. by 2 ft. 1 in.

CARRAVAGGIO.

172. Christ and his Disciples at Emmaus.

Four figures, life-size, half-length.

"And it came to pass as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him."—*St. Luke*, xxiv. 30, 31.

THE incident is treated here with great dramatic power, great energy of execution and depth of tone, but the conception is vulgar. The eatables are painted with a sort of obtrusive reality, which, while it evinces the skill of the artist, displays also his bad taste. What more can be said of a picture in which a roast chicken disputes our attention with the head of the Saviour?

Carravaggio (so called from the place of his birth, his real name being Michael Angelo Amerighi) was the inventor of a new style in painting, that of sudden and striking contrasts of light and shadow, which from its novelty and attraction became popular, and being easily imitated became common, and at last commonplace. He was the son of a mason, and employed at Milan to prepare the wet plaster for the fresco painters. His genius led him to imitate what he constantly saw, but having no master he struck out a path for himself. Being a man of coarse mind, he took as his models whatever fell in his way, without selection, no matter how vulgar; but his genius, his force of execution, and that power which resides in whatever is original and genuine of its kind, carried him through. His works became so much admired, that even Guido and Domenichino were under the necessity of abandoning their suavity, grace, and elevation, to imitate the forcible, often exaggerated, effects, and vulgar but vigorous trickery, of Caravaggio; and Guercino made him his model as a colourist. He could never design correctly, for want of early and careful study, while his ferocious temper and idle profligate habits shut him out from improvement. Fuseli says of him, "that to forms indiscriminately picked from the dregs of the street he contrived to give energy and interest by ideal light and shade." Exactly the same may be said of Rembrandt, yet Rembrandt is one of the most poetical, and Carravaggio one of the least poetical, of painters. His gamblers and banditti are excellent and characteristic; his sacred subjects are in general profaned by the most vulgar conception and treatment, as in the picture before us. Michael Angelo da Carravaggio must not be confounded with Polidoro da Carravaggio, a native of the same town (in the Milanese), who also, from a common labourer, became a distinguished painter.

The above picture came from the Borghese Palace, and was presented to the nation by Lord Vernon.

C. 4 ft. 7 in. by 6 ft. 5½ in.

GIACOPO, OR GIACOMO, BASSANO.

173. Portrait of a Gentleman.

Life-size—three-quarters.

HE is in the black Venetian costume, and stands before an open window, holding his glove in his hand; on a table near him is a vase with a sprig of myrtle. The head is full of refinement, and the whole picture very finely painted.

It was presented to the nation by Henry Gally Knight, Esq.

Giacomo da Ponte, styled Bassano from the place of his birth, was a most splendid colourist; but, notwithstanding the elegance displayed in this portrait, his treatment of historical subjects is very familiar, and sometimes even vulgar. His small compositions are everywhere to be met with. His portraits are scarce and valuable. It is said that Ariosto and Tasso both sat to him in the course of his long life. He was the head of a numerous family of artists of the same name, who painted much in the same style; but he excelled them all. He died in 1592. (*See No. 60.*)

C. 3 ft. 11 in. by 3 ft. 2 in.

CARLO MARATTI.

174. The Portrait of a Cardinal.

Half-length, seated, the face seen in front; small pointed beard and mustachios: the right hand rests on the arm of his chair; the left grasps part of his red drapery. In the background shelves with books.

Presented by Henry Gally Knight, Esq.

Carlo Maratti was one of the latest painters of the Roman school. He enjoyed an immense reputation during his life, and was considered the greatest painter in Europe, yet his pictures seldom rise above an elegant mediocrity, and his unmeaning heads and fluttering draperies show the decline of art. This, however, is a fine portrait, and evidently of an intellectual and distinguished man. I regret that I am unable to identify it.

C. 3 ft. 11 in. by 3 ft. 2 in.

VANDER PLAAS.

175. Portrait of Milton. (?)

THIS is a carefully painted, and probably a faithful, likeness of the personage it represents: but there is no ground for believing it—still less for wishing it—to be a portrait of Milton, of whom we have authentic and contemporary representations, different from this in every feature. It has been

engraved, however, as such, and published in 1797 by W. Stevenson, Norwich; and by Messrs. Boydell.

Vander Plaas was a Dutch portrait-painter of some reputation, who died in 1704.

Presented by Capel Lofft, Esq.

C. 2 ft. 4½ in. by 1 ft. 11½ in.

MURILLO.

176. The Infant St. John, with the Lamb.

HE is represented as a boy about six years old, standing in a landscape. His arms are round a lamb near him, the finger of the left hand raised as if indicating, by the significance of the action, "Behold the Lamb of God." This is an instance of what we frequently meet with in the old painters—the substitution of the palpable image for the figurative phrase; another instance occurs in Raphael's cartoon, "Feed my sheep." The expression in the face of the inspired boy is very animated, and the tumultuous bit of sky in the background extremely fine.

This picture, and its companion, the "Good Shepherd," were formerly in the Palais de Lassay, afterwards in the Presle collection, whence they were purchased by the Citoyen Robit. When his collection was sold, in 1801, the two pictures were bought for Sir Simon Clarke, who considered them as the principal ornaments of his fine gallery at Oakhill, and valued them at not less than 4000*l*. When his collection was sold by auction, in May, 1840, these two admirable and interesting pictures were unhappily, for the first time, separated. The St. John was purchased for 2000 guineas by Lord Ashburton, who ceded it to the government; and it is rather a curious circumstance that the companion picture, "Christ as the Good Shepherd," was on this occasion purchased by the great *Jewish* banker, Rothschild, for 3900 guineas, and at present adorns his villa at Gunnersbury.

There is a fine repetition of this subject in the possession of the Earl of Lovelace.

C. 5 ft. 5 in. by 3 ft. 7 in.

Engraved by Valentine Green.

GUIDO.

177. The Magdalen—Half-length, Life-size.

JUST such a picture as this seems to have suggested the famous couplet of Pope:—

“Then shall the fair one beautifully cry
In Magdalen’s loose hair and lifted eye.”

It is a very pleasing specimen of a subject in which Guido excelled, and which he has repeated frequently. The painting is slight but masterly, and in his silver tone of colour.

From the Orleans Gallery, whence it was purchased by Mr. Henry Hope for 400 guineas. At his sale in 1816 it was bought by Sir Simon Clarke; and at the sale of his pictures in 1840 it was purchased by Government for 200 guineas.

There was a Magdalen in the same collection by Domenichino, altogether superior, and in the noblest style and feeling. It is to be regretted that it was not secured to the nation in preference to this Guido.

C. 2 ft. 7 in. by 2 ft. 3 in.

Engraved by D. Cunego; by Bouillard; by W. Sharp.

All the pictures which in the foregoing catalogue and elsewhere are noted as having been part of the Orleans Collection will be found engraved in the “*Galerie du Palais Royal*,” 3 vols., folio. Paris, 1786.

The following works have been published to illustrate the pictures in the National Gallery:—

1. Engravings from the Pictures in the National Gallery. Published for the Associated Engravers, by John Pye. In Folio. Price two guineas each Part. (Of this beautiful work, the first series only, con-

sisting of seven numbers, and including 28 plates, has appeared. The engravings are of a large size and by the first artists, and the short notices appended to each, which are understood to be from the pen of Barry Cornwall, are written with great elegance and poetical feeling.)

2. Engravings from the Pictures in the National Gallery. Published by Jones. Quarto. 1s. each number. (This work is complete, and comprises 172 engravings of a small size and in a common style. The work is, however, useful as a reference, and the notices are very well written.)
3. A Catalogue of the Celebrated Collection of Pictures of the late John Julius Angerstein, Esq., containing a finished Etching of every Picture, and accompanied by Historical and Biographical Notices. By John Young. London. 1823. (This work comprises the Angerstein Collection only, and includes a family picture, and three pictures by Fuseli, not in the National Gallery.)
4. A Descriptive Catalogue of the Pictures in the National Gallery, with Critical Remarks on their Merits. By Wm. Young Ottley, F.A.S. Murray. 1826. (It contains accounts of 63 pictures.)
5. A Descriptive, Explanatory, and Critical Catalogue of Fifty of the Earliest Pictures contained in the National Gallery of Great Britain. By John Landseer. 8vo. 1834.

To these last two works I have been much indebted in drawing up the foregoing Catalogue; as well as to the critical remarks of Hazlitt, Dr. Waagen, M. Passavant, and others.

ADDITIONS TO THE NATIONAL GALLERY SINCE MARCH, 1841.

WILLIAM HILTON, R.A.

178. Sir Calepine rescuing Serena.

Composition of five principal figures, less than half life-size. THE subject is from Spenser's *Fairie Queene*, Book vi., Canto 8. Serena, after being wounded by the Blatant Beast (*i. e. Slander*), is separated from her lover, Sir Calepine, and pursued by the two Carles (*i. e. Disdaine and Scorn*). She flies for refuge to a forest, where she is found at eventide asleep, and seized by a certain savage people, whose custom it is to sacrifice and devour all strangers who fall into their hands. On finding herself surrounded by this hideous barbarian rout—

Her heart does quake, a deadly pallid hue
Benumbs her cheeks; then out aloud she cries
Where none is nigh to hear that will her sue,
And rends her golden locks ———

She is laid on the altar, and the Priest bares his arm and raises his knife for the sacrifice:—

Now mote you understand that to this grove
Sir Calepine by chance, more than by choice,
The self-same evening Fortune hither drove,
As he to seek Serena thro' the woods did rove.

* * * *

Eftsoones he saw one with a naked knife,
Ready to launch her breast, and let out loved life:
With that he thrusts into the thickest throng, &c.

At the moment of rescuing Serena, Sir Calepine does not recognise his lady-love. The darkness of the gathering gloom, and her own bashfulness at being discovered in a

state "so uncomely to her womanhood," keep this knowledge from him till the following day. Here the story breaks off, and is left imperfect.

C. 4 ft. 7 in. by 7 ft. 7 in.

This picture was painted by Hilton in 1830, and exhibited at the Royal Academy in 1831. It is remarkable for poetical conception, fine animated colour, and vigorous execution; in some parts verging on coarseness and heaviness. The figure of Serena is exquisite in its lifeless beauty; perhaps a little *too* pallid even for the death-like swoon of horror into which she has fallen; too absolutely white and like the linen on which she is extended. The fluttering, flying draperies of the other figures, though expressive of the hurry and agitation of the moment, are rather commonplace in the treatment: yet it is a noble picture; and we are left to regret that we have not here as a pendant its beautiful companion "*The Lady and Comus*."* We had then possessed two admirable pictures from two of the greatest of our national poets, painted by an artist of true English growth, worthy to be the interpreter of their spirit. In 1840 sixty-seven pictures and sketches by Hilton were exhibited in the British Institution, and of these sixteen were subjects from Milton and Spenser. The *Serena* was purchased from his executor by a number of gentlemen, admirers of the painter, who entered into a subscription for that purpose. The price set upon the picture was 500*l.*; but at the end of the year the amount of the subscriptions received did not exceed 475*l.* The executor having consented to accept that sum, all expenses deducted, the picture was purchased for the subscribers;† and by their committee, of which Thomas Phillips, Esq., R.A., was president, it was presented to the National Gallery in 1841.‡

* Lately sold at Christie's. It is, I must needs say it, a painful proof of the sort of spirit which directs fashionable patronage in this country—public and private—that these two pictures, the *Serena* and the *Comus*, remained in the possession of the painter to the day of his death.

† The list of subscribers included 177 names. Of these 160 were artists. Lord Colborne, Lady H. Clive, Lord Prudhoe, the Marquess of Northampton, and Lady Grey, were the only noble names.

‡ If during the life of this gifted painter any grand works had been carried on here, such as now shed a glory over the little capitals of Germany—had he possessed a wide and fair field for the exercise of his luxuriant imaginative power and large and vigorous style of design—England had at this time been the richer for his fine genius; we might have possessed something to compete with the works of Cornelius and Schnorr, and Kaulbach, and the German fresco school: but, like Barry and others of his countrymen, Hilton wasted his life in vain aspirations, in scattered efforts; and "*so he died—poor fellow!*" as Carlyle said of Napoleon the Great—died an embittered and disappointed man; while of all the rich fruits of his matured talent, all the great works he produced and planned, this

FRANCESCO FRANZIA (RAIBOLINI).

179. The Virgin and Child with Saints.

Eight figures, rather less than life.

IN the centre of the picture, on a raised throne, are seated the Virgin and her mother, St. Anne. The Virgin is attired in a crimson vest and dark-blue drapery, which is drawn over her head. She holds the Infant in her lap, to whom St. Anne is presenting a peach. The expression of the Virgin is exquisitely pure, calm, and saintly; without, however, the seraph-like refinement of some of Raphael's *Madonnas*; the head of the aged St. Anne is simply dignified and maternal. At the foot of the throne stands the little St. John, holding in his arms the cross of reeds and the scroll, "Ecce Agnus Dei." On each side of the throne are two Saints. To the right of the Virgin stands St. Paul, holding a sword, the instrument of his martyrdom; and St. Sebastian, bound to a pillar and pierced with arrows.* On the left, St. Lawrence, with the gridiron and the palm-branch, and another Saint, in the Dominican habit, whom we might suppose to be St. Frediano, but that the latter appears to have been an Augustine Friar. The heads of these Saints want elevation of form, the brow in all being rather low and narrow; but the prevailing expression is simple, affectionate, devout, full of faith and hope.

The background is formed of two open arches adorned with sculpture, the blue sky beyond; and low down between St. Sebastian and St. Paul is seen a glimpse of a beautiful landscape. The draperies are grand, the colouring rich and warm, the execution most careful and finished in every part. On the cornice of the raised throne or pedestal is inscribed,

little picture alone is public property. The country which produced him has this to show, as one proof among too many, that, when native genius does appear in England, England either knows not how to appreciate it, or knows not how or where to employ it.

* For the legend of St. Sebastian, see p. 501.

"*Francia aurifex Bononiensis. P.*" (i. e., painted by Francia, goldsmith of Bologna); but no date.

P. 6 ft. 6½ in. by 6 ft.

180. The Lunette, or Arch, forming the top of the altar-piece just described.

It represents the subject called a Pietà. In the centre the dead Redeemer supported on the knees of the Virgin mother. The drapery of the Virgin is crimson and blue, as in the former picture. An angel clothed in green drapery supports the drooping head of the Saviour; at his feet is an angel clothed in red. The intensity of grief in the sorrowing mother would be almost too painful if the melancholy yet divine beauty in the head of the Saviour, and the extended limbs, so utterly dead—yet not distorted nor defaced by death,—did not "destroy all pain but pity;"—the solemn, reverential pity proper to the subject.

P. 3 ft. 2 in. by 6 ft. 1 in.

These two pictures, forming one altar-piece, were painted by Francia, for the Marchesa Buonvisi, of Lucca, about 1500, and placed in the chapel of the Buonvisi family, in the church of San Frediano.* They remained there till purchased lately by the Duke of Lucca, with whose gallery they came to England in 1840. By connoisseurs they were generally regarded as the most valuable pictures of the collection; and the sum then demanded for them was 4000*l.* After some negotiation, the Government obtained them for the National Gallery at the price of 3500*l.*

As a painter of purely devotional subjects in what is called the mystic school of art, Francia remains unsurpassed. He was a better workman with his tools, a more correct designer, than "the blessed" Fra Giovanni Angelico, and equal to Perugino and Gian Bellini in the spiritual beauty of his types, and the simple, solemn grandeur of his composition. There are two remarkable circumstances in his professional life: the first, that he never painted a picture till he was forty,†

* Vasari makes particular mention of this picture; it was, he says, "*tenuta da' Lucchesi cosa molta degna.*"

† His earliest picture is dated 1490, and was painted for the chapel of the Benivoglio family at Bologna, where it now exists.

having till then exercised the profession of a goldsmith, and being only known as a worker in niello * and as a medallist; the second was his enthusiastic affection and admiration for his young contemporary, Raphael. Vasari's story, that he died of envy and despair at the sight of Raphael's "St. Cecilia," is, happily, doubtful. Such ignoble passions found no place in the soul of this devout and amiable painter. Still the date of his death remains uncertain; some placing it in 1518, before the death of Raphael; and others in 1533, making him thirteen years his survivor.†

PIETRO PERUGINO. (VANUCCI.)

81. The Virgin and Child with St. John.

Figures less than half life-size.

THE Virgin is seen half-length, holding the infant Christ, who is standing in front, and grasps one of the tresses of her long fair hair. The little St. John is seen half-length on the left, looking up with joined hands. The background a landscape.

This little picture is an early work of the master, who is regarded as a principal painter of the Umbrian school. The execution and drawing are timid; the feeble finical handling, the brownish hatching in the shadows, the use of gold in the ornaments, all characterise the beginner in art and the early date of the picture, which may have been painted about 1470.‡ The conception is, however, divinely simple and refined; and the picture is a remarkable and valuable addition to the Gallery, not only as an original, though an early work, of a painter worthy to have been the master of Raphael, but as containing the germ and first example of that peculiar ideal character of the Madonna which

* For an explanation of this term see the Catalogue of Soane's Museum, p. 563.

† According to Vasari, he died in 1518; according to Malvasia, in 1535. Lanzi places his death in 1533; but later authorities—Calvi, in the "Memorie de Francesco Raibolini," Bologna, 1812, and Passavant—affirm that he died January 6th, 1517, at the age of 67, being then master of the mint of his native city, Bologna. See Kugler's "Hand-book," pp. 164 and 167, *note*; and Rio, "De la Poésie Chrétienne," p. 246.

‡ Before Perugino went to Florence, that is, when he was about four and twenty. At this time painting in oils was not generally practised, and the picture before us is executed in *distemper*, and varnished. "This partly accounts for its hatched execution, though it is not an excuse for the lights not agreeing with the half-lights. As a specimen of distemper before oil-painting was general (and differed in its process from later works in distemper), it is in itself a curiosity."

became afterwards the favourite type with the Umbrian and Roman schools, and which we see fully developed and carried to perfection in the works of Raphael.

In this country Perugino is little known, except as having been the instructor of Raphael; and to judge him by this little picture would be equal ignorance and injustice. His best works are in Italy, principally at Perugia, his native place; at Rome, where he was employed for several years by Pope Sixtus IV.; and at Florence.

This picture was formerly in the Fonthill Collection, and was purchased from Mr. Beckford in 1841 for 800*l*. He obtained it direct from Perugia. It appears to have suffered a good deal in the brow of the Virgin,* but otherwise it is in good preservation. The hair and drapery are finished with extreme delicacy and care; the name of the painter is inscribed in gold on the Virgin's mantle. No date.

P. 2 ft. 2½ in. by 1 ft. 5½ in.

SIR JOSHUA REYNOLDS.

182. Studies of Angels.

Five heads, life-size.

THESE beautiful heads are portraits of Frances Isabella Ker Gordon, the infant daughter of Lord and Lady William Gordon. They are painted with astonishing lightness, delicacy, and feeling; and the colour is as fresh, pure, and transparent as when they first came from the easel. Presented to the National Gallery by Lady W. Gordon in 1841.

C. 2 ft. 6 in. by 2 ft. 1 in.

Engraved by Simon; and by S. Reynolds.

* I am assured by an excellent judge that this appearance is deceptive, and arises from the crude and timid execution.

THE ROYAL GALLERIES

AT

WINDSOR AND HAMPTON COURT.

OPEN TO THE PUBLIC.

THE ROYAL GALLERIES.

INTRODUCTION.

ALMOST from the time that we have had princes and palaces in England, we have had painting in some form, as subservient to devotion or to decoration, to royal state or courtly flattery ; but the earliest record on the subject goes no further back than the reign of Henry III., who, when building his new palace at Westminster, had one of the chambers painted with scenes from the crusades ;* and we read also of chapels and oratories adorned with figures of our Saviour, the Virgin, and various saints ; also rooms painted to imitate drapery, “with the likeness of a green curtain.” But the most valuable relics of the art of painting in those early times consist in the *limnings* or illuminations of the missals, chronicles, and romances ; many of which, now extant, are not only wonderful for the beauty and permanence of the colours, and the delicate and elaborate finishing, but for the character of the heads and the taste of the draperies. Those who are curious in these matters may consult the details given in the first chapter of Dallaway’s Edition of Walpole’s Anecdotes. Our present affair is not the history of painting, but the history of pictures, individually and collectively.

In the reign of Henry VII., somewhere about 1499, Jan Mabuse, one of the very best painters of his time, came over

* Thence called the “Antioch Chamber,” and the “Jerusalem Chamber :”—

“In that *Jerusalem* shall Harry die!”—*Henry IV.*

to England : he painted the portraits of the king's children, now at Hampton Court ; and from his hand—but not, as I presume, painted while in England—is the very remarkable picture or pictures, also at Hampton Court, representing James IV. of Scotland and his queen, Margaret, daughter of Henry VII. ; and the St. Matthew now in the queen's gallery at Buckingham Palace. The date of his death is uncertain.

The first of our monarchs who attempted to form a gallery of pictures was that magnificent ruffian, Henry VIII. He was not always the hateful and remorseless tyrant he afterwards became, and in the beginning of his reign showed a disposition to cultivate and patronise both art and literature. His encouragement of painting may possibly be traced to his rivalry of Francis I., who was throughout his life the object of his fear, admiration, and jealousy. Francis had found means to attract to his court four among the greatest artists in Italy—Lionardo da Vinci, Benvenuto Cellini, Primaticcio, and Nicolò dell' Abbate. In emulation of Francis, Henry sent to invite Raphael and Primaticcio to England ; and Wolsey, then his envoy at Rome, was not sparing in courteous persuasion and munificent promises ; but we were not destined to be so honoured. Raphael declined the invitation, but he painted for Henry the small picture of St. George with the Order of the Garter round his knee which is now at St. Petersburg ;* and some of his scholars were prevailed upon to try their fortune among the barbarian English—"quelli bestie di quelli Inglesi," as Torrigiano had styled us. Among other painters employed by Henry, we find the names of Luca Penni, Toto dell' Nunciata, and Girolamo da Trevigi (or Jerome de Trevisi), all mentioned by Lanzi as having at-

* It differs considerably from the elegant St. George of the Louvre, which last was painted for the Duke of Urbino. The St. George sent to Henry was finely engraved by Luke Vosterman, in 1629.

tained some eminence in their own country previous to their coming here. Jerome de Trevisi came over about 1531, and remained here thirteen years, and to him the large paintings at Hampton Court of the Embarcation of Henry VIII. and the Champ de Drap d'Or are with reason attributed: he had a pension of 400 crowns from the king. Luca Penni also arrived here about 1531; he had been employed by Francis I., in conjunction with Primaticcio, to decorate the palace of Fontainbleau.

Another painter much employed by Henry, and almost naturalised in England, was Lucas Corneli, or Corneliz, to whom some of the old portraits now at Hampton Court may be ascribed. I find also in Vasari mention of two female artists, painters in miniature, Susanna Horneband, who was invited into the service of Henry VIII., and lived honourably in England to the end of her life; and Levina, daughter of Master Simon, of Bruges, who was nobly married by Henry, and much prized and honoured by Queen Mary, and after her death by Queen Elizabeth;* but it is impossible to identify the works of these painters individually: most of them appear to have perished in the fire at Whitehall, or to have been lost and dispersed. Some half-obliterated paintings on the wall of a small room at Hampton Court, called the Confessionary, quite in the style of Raphael's school, existed so late as 1750: they are now quite effaced.

But if Henry failed in attracting to his court the first-rate painters of Italy, he had some amends for his disappointment when he succeeded in fixing near his person that extraordinary genius Hans Holbein. The sturdy painter and the bluff monarch have in truth become so associated in the fancy, that we can seldom think of the one without a recollection of the other. Holbein was a native of Basle, in Switzerland, and

* Vasari, p. 1101. Florence edit., 1832.

born in the year 1498 : he was the son of a painter, and his genius was early fostered and developed ; but we are told that he led a dissipated life, and wasted in no creditable manner the money gained in his profession : we are also told that his wife was a shrew, like the wife of Albert Durer, and that her froward temper was one of the causes which drove him from his native place. Those who look upon the portraits of Holbein and his wife at Hampton Court may well doubt whether the former black-whiskered, bull-necked, resolute, almost fierce-looking personage could have had much to endure from the poor, broken-spirited, sad-visaged woman opposite to him, and may be inclined to put another construction on the story. With Albert Durer it is different : no contrast can be greater than between the coarse head of Holbein and that of Albert Durer, with his mild melancholy eyes and long fair hair. But be this as it may, there is ample evidence that Holbein was reduced to poverty, and was obliged to quit his native place to make some provision for his family. There is a picture still preserved in the Museum at Basle, painted about the time he left it, representing his wife and two children, half-length : she has a child in her lap, and one hand rests on the head of a boy who looks up sorrowfully in her face. It is many years since I saw this picture, and I may err in my recollection of attitude and detail, but I cannot forget that I never was so moved by any picture in my life as by this little bit of homely domestic tragedy : I cannot forget the anguish depicted in the countenance of the wife, nor the pathetic looks of the children. Holbein left them, and came over to England recommended by Erasmus to Sir Thomas More, then Chancellor : he was honourably received, lodged for some time in the house of that distinguished man, and painted several portraits of his family and friends. The king, on seeing these works, was struck with admiration, and imme-

diately took the painter into his own service. He allowed him a salary of 30*l.* a-year, equal to ten times that sum in these days, and he was paid besides for each picture which he painted. Holbein's jovial character was in accordance with Henry's taste, and he soon became a favourite. Henry's rebuke to one of his courtiers who had insulted the painter is well known—"You have not to do with Holbein, but with me. I tell you, that of seven peasants I can make seven lords, but not one Holbein!" He visited Basle when at the height of his reputation and prosperity, but soon returned to England, and died here in 1554, having survived his royal patron about eight years.

Of the numerous pictures which Holbein painted for the king but few remain. One of his best and largest pictures, representing Henry VII. and Henry VIII. and their queens, was painted on the wall of one of the chambers of the old palace of Whitehall, which was consumed by fire in 1698. Luckily a small and fine copy has been preserved, and is now at Hampton Court. In the same fire many other pictures, and some of his exquisite miniatures, were destroyed. In Charles I.'s catalogue I find only eleven works of Holbein specified. In King James's I find thirty-one pictures ascribed to him; but not more than half the number are really his.

About the year 1734, Queen Caroline discovered, in an old bureau in Kensington Palace, a collection of Holbein's original drawings for the portraits of the chief personages living in the court of Henry VIII. After Holbein's death they had been sold into France, whence they were brought and presented to King Charles I. by M. de Liencourt. Charles exchanged them with the Earl of Pembroke for the St. George, by Raphael, once in the possession of Henry VIII. Lord Pembroke gave them to Lord Arundel, and, in the opinion of Mr. Dallaway, they were purchased for the

crown in 1686; then, as it appears, thrown into a drawer, where they might have rotted unknown, if the curiosity and intelligence of Queen Caroline had not brought them to light fifty years afterwards. They are eighty-nine in number, of which a few are duplicates, executed in black chalk on paper stained of a flesh colour, and most of them admirable for character and expression. Queen Caroline, who was much delighted with her discovery, ordered them to be framed and glazed; and they hung for some time in her closet at Kensington. George III. had them taken down, and carefully placed in portfolios; and they are at present deposited in her Majesty's library at Windsor.*

From the pictures by Holbein, remaining at Windsor and at Hampton Court, we may form some idea of his merit as a portrait-painter. The only picture from his hand in the imaginative and historical style is the 'Noli me Tangere' (Christ and Mary Magdalen in the Garden), now at Hampton Court. But this conveys a most inadequate idea of the genius of the man who could paint such a picture as the family-piece at Basle already mentioned; the head, inscribed '*Lais Corinthiaca*, 1526,' in the same collection: and, above all, the exquisite 'Madonna of the Meyer Family,' now in the Dresden gallery, which is not only the finest of all his known pictures, but has been pronounced by an accomplished connoisseur the chef-d'œuvre of old German art.

* A set of fac-similes of these drawings were by the king's permission engraved by Bartolozzi, and published between 1792 and 1800, under the title of "Imitations of Original Drawings, by Hans Holbein, in the Collection of his Majesty, for the Portraits of Illustrious Persons in the Reign of Henry VIII., published by John Chamberlaine, Keeper of the King's Drawings and Medals." The price was then 36 guineas. The plates have since fallen into the hands of Mr. Henry G. Bohn, the eminent bookseller, who has re-published them, with some additional heads, at the price of 15 guineas: and there is a smaller set of the same work, now published at 5 guineas and a half.

Speaking from my own judgment, I should say it was one of the finest pictures in the world. As a representation of 'Our Lady of Pity,' and for depth of feeling and refined contemplative tenderness of expression, it may divide suffrages with the divine Madonna Sistina of Raphael—all grace and majesty as she is! No one, I think, can justly appreciate the powers of Holbein who has not seen this picture; no one having seen it but must deeply regret the loss of those works which Holbein executed for the King's Chapel at Whitehall, and other pictures of sacred and historical subjects which he painted while in England: among which were the Joseph of Arimathea and the Raising of Lazarus, the Triumph of Riches and the Triumph of Poverty.* Though always an admirer of Holbein, I never believed him capable of conceiving such a picture, so grandly simple, so divinely elevated in character, as the Madonna of the Dresden gallery, till I had looked upon it.†

* Of the two last Frederic Zuccaro made drawings, which are preserved at Strawberry Hill.

† Having said so much of this picture, perhaps a few more particulars may be interesting to the reader. Though not connected with the immediate subject of this work, it is not foreign to its object, which is to add to the knowledge and the love of art generally.

The picture measures about five feet in height, and the figures are about half-life size. In the centre stands the Virgin holding a child in her arms; on her right kneels the Burgomaster Meyer and one of his sons; near whom a little naked boy is standing: on her left the Burgomaster's wife, her daughters, and another female relative. The composition is as simple, and in some respects as naïve, as possible. It has been supposed, from the sickly and wasted appearance of the infant in the Virgin's arms, and the manner in which it droops its little head on her bosom, added to its obvious resemblance to the child standing on the ground, that this is a votive picture—an offering of gratitude for the restoration of a sick child, the youngest darling of the family, to health. The infant in the Virgin's arms is supposed to be the sick child, and the one on the ground the same child restored to health. Other critics are opposed to this hypothesis. M. Vogel says that there is no other instance

The number of pictures in the possession of Henry VIII. has been estimated at about one hundred and fifty.

The short reign of Edward VI. affords nothing memorable. Holbein still lived, was still patronised by the court, and painted the young king several times ; * besides executing

of a Madonna represented as “wunderthätig,”—“miracle-working,”—without the Infant Christ. On the other hand, how is it possible that a painter who could give us with such striking, heart-speaking truth, the various expressions in the heads of the Virgin and the suppliants at her feet, could so utterly fail in the figure of the Infant Saviour, in which the appearance of weakness and pain predominates over every other? The head of the Virgin is a perfect miracle of painting and expression—dignity, purity, sweetness, compassion, were never so blended in a female face. Her long golden hair flows down upon her shoulders, and she wears a diadem as Queen of Heaven. The execution of the whole, down to the minutest details, is of wonderful delicacy and finish, without in any degree detracting from the general effect, as is too often the case with the old Dutch and German schools. This picture, after remaining in the Meyer family for about a century, was purchased, in 1633, by M. le Bloud, the Swedish agent or consul at Basle, for the sum of a thousand dollars, and from him the banker Loesert purchased it for the Queen Dowager of France, Marie de Medicis, at the price of three thousand dollars. After her death at Cologne, in miserable circumstances, it was purchased by a wealthy Dutchman, who bequeathed it to the Delphini family, from whom, through the means of Count Algarotti, it was purchased by the King of Saxony.

A duplicate is in the possession of Prince Wilhelm of Prussia (uncle of the present king), in point of execution not equal to the Dresden picture, though considered to be also by the hand of Holbein, and the one first painted. There is an engraving by Catherine Patin, and a fine lithographic drawing by Haufstängel; and it is understood that Professor Steinla is about to execute a finished engraving on copper: it will then form an admirable companion to Muller's Madonna di San Sisto. For these particulars I am indebted to Herr Vogel v. Vogelstein, principal painter to the King of Saxony, an eminent connoisseur, as well as a distinguished artist.

* A small and beautiful whole-length of Edward VI. was, after the dispersion of Charles I.'s pictures, sold into Portugal, where it was bought by Lord Tyrawley, when he was our ambassador there, and sent

the large picture in the hall of Bridewell, which represents Edward VI. delivering to the lord mayor the royal charter by which he gave up his palace of Bridewell for a work-house and an hospital.

The reign of Mary is a dark sanguinary spot in our annals. Her bigotry, her conjugal miseries, and her melancholy humour, were indeed little favourable to the progress of art, as far as it depended on royal patronage. But her husband Philip had inherited from his father, and transmitted to his descendants, a love of painting, not merely as an appendage to his royal state, but for its own sake. Within the few years during which he bore the title of King of England many works of art found their way here: Titian painted for him, and transmitted to this country the Danaë, the Venus and Adonis, the Perseus and Andromeda, and some sacred subjects; and for Queen Mary he painted a Holy Family, and four mythological subjects from the History of the Titans—Prometheus, Tityrus, Sisyphus, and Tantalus.*

The most distinguished painter who visited England during this reign was Antonio More, of Utrecht, who, being in the service of the Emperor Charles V., was sent over here

as a present to Sir R. Walpole. I am afraid it is now with the rest of the Houghton Gallery, at St. Petersburg.

* It has been said that Philip II. carried off to Spain all the pictures painted for Queen Mary; but this is not certain. The Prometheus and Sisyphus are now at Madrid, but may have been sold out of Charles I.'s gallery. The Tantalus fell into the possession of Sir Peter Lely, and was sold in his collection. I know not where it is now, nor what has become of the Tityrus. The Holy Family painted for Queen Mary, with a boy and a horse in the back-ground, was in the possession of Charles I. It was bought, after his death, by Don Luis Mendez de Haro, and presented by him to Philip IV. It is now in the Escorial. There is an engraving of the Prometheus by Cort, 1566, and I have seen an engraving of the Tantalus, ascribed to Caraglio.

to take the portrait of Queen Mary, previous to her marriage with his son Philip of Spain. More employed all the flattering aids of his art in this picture, and so captivated the courtiers with the charms of Mary's person, that he was required to make many copies of it. She was then about forty, and, though never handsome, was not perhaps the stern, saturnine looking person she afterwards became, under the influence of conjugal vexation, a disappointed heart, and a temper darkened by a cruel bigotry. Antonio More remained here several years. His style has something of the glowing colour of the Venetian school, combined with the hard drawing of the early German school: but on the whole he was a fine artist, and some very interesting portraits in the royal collection are ascribed to him. He quitted England about 1557, and died in 1575. Another painter who visited England in this reign was Van Cleeve, or Sotto Cleeve. (See his portrait, No. 61 of the Windsor Catalogue.)

Queen Elizabeth succeeded her sister in 1558. The mind of this clever and sagacious woman appears to have wanted all the essential elements of elegance and greatness: the poetry of Spenser, the refinement of Sydney, the high-minded enthusiasm of Essex, the literature of Raleigh (not his flattery), were thrown away upon her. She had neither taste nor feeling for art; but she loved to multiply portraits of herself; and so far, and no farther, was painting personally encouraged by her: yet to the indirect influences of her long, prosperous, and peaceful reign it owed much, as did civilization under every form.

Walpole gives us a list of twenty-two painters who were in England during her time, among whom Lucas de Heere, Marc Garrard, Frederigo Zuccaro, and Cornelius Ketel, were the most distinguished, and have left works which are still to be identified in the royal collection. These were all

foreigners ; but Elizabeth's reign, destined to be every way illustrious, produced the first artists of English birth who rose to eminence in their profession. Hillyard, Elizabeth's favourite painter, is chiefly remarkable for his laborious neatness and accuracy ; but his pupil, Isaac Oliver, as a painter in miniature, remains one of the most celebrated names in the history of art. " In the particular branch in which Oliver excelled we may challenge any nation to show a greater master, if we except, perhaps, a few of the smaller works of Holbein. Don Julio Clovio, the celebrated limner, whose neatness and taste in grotesque were exquisite, cannot be compared with Isaac Oliver, because Clovio never painted portraits, and the latter little else.* Petitot, whose enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the composition. We ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil, and under the auspices of Vandyke, scarce compensated by the boldness of his expression for the truth of nature and delicate fidelity of the older master. Oliver's son Peter alone approached to the perfection of his father."†

In the reign of James I. the royal collections received numerous and important additions. Paul Vansomer, Cornelius Janssen, and Daniel Mytens, came over between 1606 and 1620 from the Netherlands. They were all able portrait-painters, and the number of their works still remaining shows the patronage they received. It is from this period that we date the taste for collecting pictures and works of art

* This is not just to Clovio, who, in spite of the small size and exquisite delicacy of his works, had such a *greatness* of style, that he has been called the Michael Angelo of miniature-painting. See the catalogue of the Duke of Somerset's pictures.

† Walpole, vol. i. p. 293.

in England. Thomas Howard, Earl of Arundel, set the first example. About the year 1606 he commenced a gallery of antiques and paintings, and sent persons into Greece and Italy to make discoveries and purchases. Villiers, Duke of Buckingham, followed his example, and in 1612 purchased the whole collection of Rubens for 10,000*l*. Henry Prince of Wales early displayed a taste for art as well as literature, and had made a small collection of pictures, antique bronzes, and medals, which after his early and regretted death were inherited by his brother Charles, and formed the nucleus of his celebrated gallery.

Charles I. began his reign in 1625. He had not only succeeded to his brother's regal rights and his cabinet of pictures and medals, but resembled him in his elegant tastes and pursuits; and well would it have been for him had he resembled him in some of the stronger points of his character. The difference between the two brothers was well expressed by Prince Henry when he said that if ever he came to the throne he would make his brother Charles Archbishop of Canterbury. Charles is the first, and I believe the only, English sovereign whose love for Shakspeare and familiarity with his works have been recorded to his honour.* Nor was he merely an elegant scholar, well read and well informed; he was so generally accomplished that he once said of himself he thought he could get his bread by any trade whatever, except making of hangings, by which he meant weaving tapestries; yet even of this we are told "he understood much, and was greatly delighted in them, for he brought some of the most curious workmen from foreign parts to make them here in England." "The accession of this prince,"

* The copy of Shakspeare which belonged to Charles I., and was, we are told, "his closet companion," is preserved in the queen's library at Windsor. It bears his autograph and motto.

says Walpole, in language which can neither be condensed nor amended, "was the first era of real taste in England. As his temper was not profuse, the expenses he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and where to bestow. Queen Elizabeth was avaricious with pomp, James I. lavish with meanness; but a prince who patronises the arts, and can distinguish and reward ability, enriches his country, and is at once generous and an economist."

With Charles's political errors we have nothing to do here; only, looking back to the history of the succeeding reigns, it appears to me that the civil wars, and the tragedy which followed, while they were fatal in some respects to the cause of art, did not much advance that of freedom.

At the period of his accession King Charles was possessed of a small collection of pictures and a cabinet of medals and antiques. Among his pictures was the famous 'Venus del Pardo,' of Titian, which had been presented to him by Philip IV. of Spain, on the occasion of his visit to Madrid, in 1618. About the year 1628 the reigning duke of Mantua, Carlo Gonzaga, impoverished by the vices and prodigality of his predecessors, and the war he had waged with the Emperor Ferdinand II., wished to dispose of the collection of pictures belonging to his family. The successive dukes of Mantua, illustrious for their patronage of art, in which they were rivalled only by the Medici, had been 150 years forming this gallery: it contained some of the finest pictures in the world, by Raphael, by Correggio, by Giulio Romano, and Titian. I cannot find anywhere either the exact date of this purchase, the exact number of the pictures, nor the exact sum paid for them by Charles; but the acquisition must have been made shortly after Mantua

was taken and sacked by the German mercenaries in 1630.* When the pictures were brought to England and unpacked, many were found to be blackened and defaced by the quicksilver used in gilding the frames ; but only a very few were totally spoiled, and none of these of consequence. The number of pictures thus acquired was about eighty-two. The sum paid has been variously stated from 20,000*l.* to 80,000*l.* sterling ; but the latter sum I consider quite out of the question. It would have been at the rate of 1000*l.* nearly for each picture.

Besides the Mantuan Gallery, Charles purchased twenty-three Italian pictures of value from "one Frosley," a painter and dealer in pictures, who had been in the service of the Emperor Rudolph II. ; and many others from Flanders and Germany. The royal predilection being once known, those who wished to gratify him, or pay their court, had now a delicate

* Some think it must have been before the siege of Mantua ; but it is evident that the pictures in the palaces remained untouched during the three days' massacre and pillage ; for some of them still remain on the walls ; and it was in consequence of this siege that Gonzaga, afterwards reinstated in his dukedom, was reduced to such poverty that he had no money to pay his garrisons, nor even his household. In Sir Abraham Hume's 'Notices of the Life of Titian,' I find the following passage, page 28 :—

"At the sacking of Mantua, in 1639, the Ducal Gallery was divided between the two generals, Galeazzo and Aldringher : one part was carried to Prague, and removed to Stockholm when Prague was taken by Gustavus Adolphus ; the other part was purchased by Charles I."

No authority is cited. The pictures carried off by Aldringher must have been very few : they afterwards formed part of Queen Christina's collection.

The purchase of the Mantuan Gallery was probably suggested to Charles I. by Rubens, when he was here in 1639. His long residence in Mantua must have rendered him familiar with that magnificent collection.—See "*Peter Paul Rubens, his Life and Genius*," an *Essay*, translated from the German, by R. R. Noel, 1840.

manner of doing so. Queen Elizabeth's courtiers were accustomed to present her with baubles, jewels, and even with money. The courtiers of Charles felt assured that the offering of a fine picture, or other work of art, would be graciously received and richly repaid. Louis XIII., his brother-in-law, presented him with Leonardo da Vinci's 'John the Baptist.' When the States of Holland sent an embassy of congratulation on the birth of his daughter Elizabeth, they laid at his feet "four rare pieces of Titian's and Tintoret's painting." Among the names of those who presented him with offerings of this kind, we find the foreign ambassadors, the Earl of Arundel, the Earl of Pembroke, the Earl of Suffolk, Lady Killigrew, the Marquis of Hamilton, the Earl of Ancram, and the Abbé Montague. Sir John Palmer, Endymion Porter, and Nicholas Lanière, who were employed as his agents in Italy and France to collect pictures and original drawings, were continually adding to the treasures already acquired; and, as an old author quaintly expressed it, "the king caused a whole army of old foreign emperors, captains, and senators, to land on his coast and do him homage in his palaces."

I must content myself with giving a summary view, first, of the most distinguished artists who were employed by Charles; and, secondly, of the most important pictures in his collection, and their present destination, as far as I have been able to ascertain it.

Daniel Mytens and Cornelius Janssen, already mentioned, and Peter Oliver, the miniature-painter, were in the service of Charles when Rubens came over to England for the first time in 1629: he came, not in the capacity of painter, but in that of ambassador.* The choice of such an envoy was particularly calculated to please Charles; for Rubens,

* Michel, *Vie de Rubens*, p. 172.

besides his diplomatic talents and his celebrity as the first painter of his time, was a man of various and general accomplishments, dignified and attractive in his person and manners: he was in his fifty-third year. Charles loaded him with favours, and on his second visit, in 1630, knighted him: on this occasion the King presented him with his own sword, enriched with diamonds, with his hatband of jewels valued at ten thousand crowns, and with a gold chain which Rubens wore ever afterwards.

The pictures known to have been executed by Rubens for Charles I. are as follow:—

The original designs, nine in number, for the ceiling of the Banqueting-house, Whitehall, afterwards executed on a large scale by Rubens and his scholars at Antwerp, and sent over to England. The study for the central compartment fell into the possession of Sir Godfrey Kneller; it was afterwards in the Houghton Gallery, and is now at St. Petersburg. The other studies are scattered through different collections in England. For the pictures, when finished, Rubens received the sum of 3000*l*. They are now at Whitehall.*

Eight sketches of the History of *Achilles*, designs for tapestry. Of these, three are in the palace of the Duke of Infantado, at Madrid; and two of them, *Achilles* with the Daughters of *Lycomedes*, and *Briseis* restored to *Achilles*, are in the collection of Lord Vernon.†

The allegory of Peace and War, now in the National Gallery. (No. 46.)

* These works of Rubens, considering the time at which they were painted, ought to be fine; but in their present situation and condition it is impossible to form any judgment concerning them. The figures are of a very colossal size; the children and Cupids introduced being above nine feet in length. They have been three times repaired, cleaned, and painted over, and are at present obscured by dust and smoke. The whole series was engraved by Gribelin, in 1720.—Vide Smith's Catalogue.

† The whole series has been engraved by Ertinger and by Baron.

The St. George and the Dragon, in a landscape, now at Buckingham Palace.

The Portrait of Rubens, now at Windsor.

Daniel in the Lion's Den, now in the possession of the Duke of Hamilton, was in the collection of Charles I., but it was originally painted for Lord Dorchester, who presented it to the king.*

It appears also that Rubens painted the portrait of King Charles ; but I find no trace of it.

Rubens returned to Antwerp in 1630, and there married his second wife, the beautiful Helena Formann. He was fifty-four, and she was sixteen ; but the destinies seemed to have set him beyond the reach of ill-fortune in any shape, and even this disproportioned marriage proved happy. He died just ten years afterwards, in May 1640, leaving behind him a gallery of pictures, antiques, and gems, which were afterwards sold by commission ; the Emperor, the King of Spain, the King of Poland, Charles I., the Duke de Richelieu, and the young Duke of Buckingham, being the principal purchasers.

Encouraged perhaps by the munificent and honourable reception which Rubens had met with, his friend and pupil, Van Dyck, came over in 1631. He was then about three-and-thirty : had spent some years in Italy in diligent study—distinguished there by the elegance of his deportment and his splendid style of living, which procured him his Italian designation, *il pittore cavalleresco*. Vanity was a strong ingredient in the character of Van Dyck. Not being noticed by the king immediately on his arrival, he returned to his own country in a fit of chagrin. “But his majesty, soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had sat to Van Dyck, to invite him over. He came,

* King Charles's Catalogue, p. 87.

and was lodged among the king's artists at Blackfriars." Charles was delighted with the painter and with his works ; sat to him frequently ; bestowed on him the honour of knighthood (in 1632), and soon after a pension of 200*l.* a-year for life. Daniel Mytens, who till then had been the principal painter at court, was seized with jealousy, and signified his intention of quitting the king's service and returning home. Charles, hearing of his discontent, sent for him, and told him graciously that he could find sufficient employment both for him and Van Dyck. Mytens, vanquished by this kindness, and by the amiable manners and attentions of his rival, consented to remain in England ; but returned finally to the Hague within two or three years. The superiority of Van Dyck bore down all competition. Previous to his arrival in England he had painted some fine historical pictures ; but in this department he wanted grandeur, invention, and dramatic power, and cannot be esteemed first-rate ; whereas in portraits, to which he almost entirely devoted himself during the last ten years of his life, that is during his stay in England, he is allowed to have but one superior—Titian. Van Dyck gives us the finest possible representation of nature ; but when you look at one of Titian's men or women you do not think of a *representation*, but rather feel conscious of a *presence*. In the imitation of that which he saw before him Van Dyck is unequalled. In rendering the texture of flesh, for instance, there is a wonderful mixture of softness and sharpness in the touch of his pencil ; and in the delicate drawing of the features and the hands, in precision and correctness of form, he has never been exceeded ; but in conveying the impression of *life*—life looking out at the eyes and throbbing in the warm blood beneath the skin—he must yield to Titian, and, as I think, to Velasquez. Then for character, Titian gives us power, subtlety, passion ; Van Dyck excels in the expression of high breeding and cultivated intellect. His women do

not charm by their loveliness, but by their quiet, unaffected, amiable-grace; and then they have such beautiful hands, and hold them out to be admired with such an elegant consciousness—

“ E la candida man spesso si vede,
Lunghezza alquanto e di larghezza angusta,
Dove ne nodo appar, ne vena eccede.”

His men are “ the glass of fashion and the mould of form.” Cavaliers, courtiers, counts, princes, prelates—these he painted to perfection, and you never forget for a moment their rank and their conventional claims to respect. It must be remembered that Van Dyck had, like many other painters, two different manners. His best pictures were painted when he was young—between twenty and thirty—when the influence of the brilliant florid style of Rubens had been modified by his Italian studies, by his refined taste, and his correct eye. His colouring was at this time more warm, more bright, his execution more vigorous, than at a later period. During the last two or three years of his life he became rather careless, and occasionally flat and cold. He appears on the whole to have been far inferior to Rubens in high personal qualities; in strong practical sense, in profound and penetrating intellect, in discretion and sobriety. He was amiable, accomplished, generous; but vain, petulant, and extravagantly fond of pleasure. He kept a luxurious table, patronised music and musicians, and in his manner of living vied with the most splendid courtiers. He was beguiled by his friend Sir Kenelm Digby into the pursuit of alchemy, which further hurt his fortune. He was however indefatigable in his profession, as appears by the surprising number of his works. Perhaps with the hope of steadying his character, and withdrawing him from his pursuit of pleasure, Charles, about seven years after his arrival in England, bestowed

Maria Ruthven on him as a wife.* Van Dyck died in 1641, just before the commencement of the civil war, leaving an infant daughter and heiress. He had proposed to the king to paint the walls of the banqueting-room at Whitehall with the history of the Order of the Garter, and was to have received for this grand work 8000*l.* (not 80,000*l.*, as has been erroneously stated). His death or the impending troubles prevented the execution of this magnificent project.

I have found it impossible to ascertain the number of pictures which Van Dyck painted for his royal patron. Many portraits of the king, the queen, and their children, were painted as presents, and sent to foreign courts or given to favourite courtiers. Only sixteen are specified in King Charles I.'s catalogue.

The "Van Dyck Room" at Windsor now contains twenty-two portraits from his hand, but only six of these belonged to Charles I. I have been able to identify ten others, of the number which Van Dyck painted for him, dispersed in different collections; viz. :—

"The Princess of Pfalzberg, full length, with a negro attendant :—" (Henriette de Lorraine. She was a kinswoman of Charles I. This picture was procured for the king by Endymion Porter: after Charles's death it was bought by Cardinal Mazarin, thence it passed into the Orleans Gallery, returned to England with the rest of that collection, and is now in the possession of the Earl of Carlisle).†

The portrait of Nicholas Lanière, now in the collection of the Marquess of Westminster.

* Not the daughter of the Earl of Gowrie, as we read in some biographies, but of Patrick Ruthven, a physician, and descended of the same family. She was an orphan, brought up at court under the care of Queen Henrietta Maria.

† Engraved by C. Galle.

“The two Sons of the Elector Palatine, half-length figures in one picture.” (Prince Charles Louis and Prince Rupert, nephews of the king: now in the Louvre, No. 435.)

“The Queen Mother of France” (Marie de Medicis, mother of Henrietta Maria, seated in an arm-chair, and holding roses in her hand. I know not where this picture is).*

“Lady Shirley in a Persian dress.” (Now at Petworth.)

“The Portrait of a young Musician of Antwerp, without a beard, and wearing a gold chain—half-length.” (Heinrich Liberti; engraved in the volume of Van Dyck’s Heads. Of this portrait there are several repetitions: the one at Vienna I presume to be that which belonged to Charles I.)

“The Holy Family; with Angels dancing in a round.” (One of his finest pictures. Sold with the Houghton collection to Catherine II., and now at St. Petersburg. A smaller picture of the same subject is in the collection of Lord Ashburton.)†

“The Procession of the Knights of the Garter.” (A small sketch for the projected decoration of Whitehall. This fell into the possession of Sir Peter Lely. It afterwards belonged to Lord Northington and Sir Joshua Reynolds.)‡

All the Van Dycks now in the Windsor collection are specified in King James’s catalogue, and five others of which I can find no satisfactory account. These and the large picture of the family of Endymion Porter, bought by George III., I presume to be in the private apartments either at Windsor or at Buckingham Palace.

Jan Lievens of Leyden, a distinguished scholar of Rembrandt, came over to England in 1630, and remained here three years. I find no picture by him in the royal collection.

* Engraved by P. Pontius.

† Engraved by Facius, by Bolswert, and by Huberti.

‡ Engraved by Cooper.

Gerard Terburg was also here painting portraits for a year or two.

Cornelius Poelemburg, a well-known painter of small landscapes, with groups of nymphs and other figures, very neatly and delicately finished, was invited to England by King Charles. He remained here only a short time, and painted four pictures for the king. One of these, the group of the King of Bohemia's children, is at Hampton Court.

Henry Steenwyck the younger, a painter of perspective and architecture, was employed by King Charles. Five of his pictures are specified in the king's catalogue, and, with several others, are now at Windsor and Hampton Court.

Gerard Honthorst was invited here by the king, and remained here somewhat less than a year. Eight pictures by him are in King Charles's catalogue, most of which are still at Windsor and at Hampton Court.*

Orazio Gentileschi, and his daughter Artemisia, were also employed by the king. By the first I find two pictures in King Charles I.'s catalogue, of which I can identify one as remaining, and now at Hampton Court;† and by Artemisia, 'A Picture of Fame,' said to be excellent, which I do not find. Her portrait of herself, very fine and spirited, is at Hampton Court.

Adrian Hanneman, a Dutch portrait-painter, came over here in Charles I.'s time, and remained here sixteen years. He has left several specimens of his ability in the royal

* This painter, who excelled in effects of candle-light and torch-light, thence obtained his Italian designation, "Gherardo della Notte." His chef-d'œuvre, Christ before Pilate, was brought to England in 1840, with the Duke of Lucca's gallery.

† De Piles, in his "Lives of the Painters," says that Gentileschi painted for King Charles a Madonna, a Magdalen, Lot and his Daughters, and that he also painted the ceilings for the palace at Greenwich and for York House.

collection. The finest is the head of Peter Oliver, at Hampton Court, which is quite equal to many of Van Dyck's. Though he certainly worked for Charles, I find none of his pictures in the old catalogue, which, it must be remembered, is imperfect. There are six in King James's catalogue. His fine half-length portrait of Charles I. is at Vienna.

John Petitot, who has never been equalled as an enamel painter, came over to England, and was introduced to King Charles by his physician, Sir Theodore Mayerne. The king knighted him, gave him an apartment in Whitehall, and employed him in copying the portraits of Van Dyck in enamel; but of his works I find no trace in the existing catalogues of the royal collections. He appears to have left England about 1643, and was afterwards in the service of Louis XIV.*

To these I must add the names of four native painters.

William Dobson owed the patronage of the king to the generous recommendation of Van Dyck, after whose death he was appointed sergeant-painter and groom of the chamber to his majesty. I find no pictures by him in the old catalogues. A picture of himself and his wife, half-length, is at Hampton Court. King Charles, we are told, called Dobson *the English Tintoret*. I confess I do not see the aptitude of this designation: Dobson, in the colouring and airs of his portraits, is more like Van Dyck, but wants his spirited touch.

George Jameson, a Scottish painter, is known to have studied in the atelier of Rubens at the same time with Van Dyck. About 1623 he was pursuing his vocation in his own country, and has obtained the name of the Van Dyck of Scotland. King Charles, on his visit to Scotland in 1633, sat to him, and presented him on that occasion with a dia-

* George IV. had a collection of miniatures in enamel, chiefly by Petitot, which he valued highly. These I presume to be in the possession of her Majesty.

mond ring from his own finger. I find none of his pictures in the royal collection.

Gandy, another native portrait-painter, who emulated Van Dyck, is scarcely known except in Ireland, where his best works still exist.

Peter Oliver, the son of Isaac Oliver, already mentioned, was not inferior to his father as a miniature-painter. He was constantly employed and highly esteemed and favoured by King Charles. Thirteen of his works were in the royal cabinet. Peter Oliver died about 1654.

Anne Carlisle is mentioned as excelling in miniature copies after the old masters ; and Hoskins was an able painter of portraits in miniature.

These were the principal among the painters patronised by Charles I. He found employment for others, whose names have sunk into oblivion, and are merely mentioned by Walpole. But to these must be added another truly great name in a different department of art, whose genius reflected lustre on the reign of Charles. " England," says Walpole, " adopted Holbein and Van Dyck ; she borrowed Rubens ; but she produced INIGO JONES." In addition to the name of this celebrated architect I find thirteen other artists, native and foreign, who, as sculptors, engravers of gems, and chasers in gold and silver, found employment under the auspices of this munificent prince.* He wrote with his own hand to invite Albano and Romanelli to England ; but they had ample employment in their own country, and declined his offers.

* Among the artists of this class were two who merit especial notice, Hubert Le Sœur, a French sculptor and distinguished disciple of John of Bologna, who cast the equestrian statue of Charles I. which now stands at Charing Cross ; and Lucas Vorstermann, the famous engraver, who engraved several plates for the king from pictures in the royal collection.

From 1625 to 1642, immediately before the breaking out of the war, Charles was occupied in arranging and adding to his magnificent collection. At this period it may truly be said that no such gallery existed in Europe; and those which have since been formed by various princes and potentates have owed some of their most precious ornaments to the dispersion of the treasures which his taste and munificence had brought together. The whole number of his pictures amounted to 1387; of which 216 were reckoned first-class pictures, and 88 *chefs-d'œuvre*. They were distributed through his different palaces, the principal part, and the finest pictures, being placed at Whitehall, St. James's, and Hampton Court. This enumeration includes a collection of 75 valuable miniatures, or limnings, by Holbein, Hillyard, the two Olivers, Antonio More, &c., which were arranged in cases in the 'New Cabinet-Room' at Whitehall.

The sculptures amounted to 399, and were principally arranged at his palace at Greenwich. His medals, engraved gems, and other curiosities of art, were arranged at Whitehall. He possessed 54 books of rare drawings and prints, among which was a book of drawings by Michael Angelo. Among the drawings by the old masters in Sir Thomas Lawrence's collection were several which had belonged to Charles I., recognised by his mark, a star of a peculiar form.

That Charles did not merely consider his pictures as a part of his royal state, or as objects of personal ostentation, but really loved them, and fully, and with the discrimination of an accomplished connoisseur, appreciated their intrinsic beauty and value, we have ample proof. The list of pictures which hung in his own private apartments gives us a high idea of the elevation and delicacy of his taste, and the warmth of his domestic affections. In his bed-room were the portraits of his wife and children, by Van Dyck; of his sister Eliza.

beth of Bohemia, and her children ; of his amiable brother Prince Henry ; a Magdalen, by Correggio ; a Madonna by Parmegiano ; and the Contest between the Muses and the Pierides by Perino del Vaga, now in the Louvre.* By his bedside hung a Holy Family, a *chef-d'œuvre* of Raphael. In the three rooms adjoining, called the king's privy lodging-rooms, I find in the first room eleven pictures by Titian, and one by Correggio ; in the second room, eight by Titian,† and six by Giulio Romano ; and in the third room, one by Raphael, three by Correggio,‡ three by Titian, and others by Andrea del Sarto, Giorgione, and Parmegiano. All the pictures in these rooms are by distinguished Italian masters, with a single exception,—the portrait of Charles the Bold, Duke of Burgundy, by Michael Coxis : which picture has, I believe, disappeared.

Among the Strafford papers is a curious evidence of Charles's affection for his pictures. In a letter from Mr. Garrard, dated December 16, 1639, he says—" Here are two masks intended this winter : the king is now in practising his, which shall be presented at Twelfth-tide : most of the young lords about the town who are good dancers attend his majesty in this business. The other the queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the king 2500*l.* only of deal boards, *because the king will not have his pictures in the banquetting-house hurt with lights.*"

The care of the king's cabinet of " pictures, medals, and rarities," was intrusted to Abraham Vanderdoort, a Dutchman, who had formerly been in the service of the Emperor

* Engraved by Enea Vico and by Richomme.

† Among them the 'Concert,' now in the National Gallery, and the 'Venus del Pardo.'

‡ One of them, the 'Mercury and Venus,' now in the National Gallery.

Rudolph II. ; afterwards in that of Prince Henry, on whose death Charles appointed him "keeper of his cabinet." with a salary of 40*l.* a-year. In this capacity Vanderdoort, about 1639, drew up "a catalogue and description of the pictures of King Charles I.," which, being left imperfect by the death of Vanderdoort, or some other accident, comprises merely the pictures at Whitehall, amounting to 497, and those at St. James's, 77 in number ; in all only 574, out of the 1387 of which the whole collection consisted. This catalogue, which was printed by Bathoe in 1742, has become rare. It is exceedingly curious and interesting as a document, and sometimes very amusing, from the quaint language of the descriptions, which, however, are in general so minute and accurate as greatly to assist in tracing particular pictures, which could not otherwise have been identified. The fate of poor Vanderdoort deserves to be commemorated :—"The king had commanded him to take particular care of a miniature by Gibson, the parable of the Lost Sheep. Vanderdoort laid it up so carefully that when the king asked him for it he could not find it, and hanged himself in despair. After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased."*

From the commencement of the civil wars, in 1643, Charles made no additions to his gallery. The collection, however, was kept together till after his execution in 1649. Immediately after that event (on the 23rd of May, 1649) the Commons "resolved upon the disposal of the personal effects of the late king, queen, and prince, and made an order

* Walpole. The Gibson alluded to was Richard Gibson, the dwarf, then a very young man. As to the catastrophe of Vanderdoort, I know nothing to compare with it but that of the Prince de Condé's maître d'hôtel, Vatel, who stabbed himself because the fish was not ready for dinner.

to have the same inventoried, appraised, and sold; except such as should be thought fit to be reserved for the use of the state." The act was passed in the month of July following, and the sale took place at different times during the two following years. "In this appraisement and sale were included—*heu dolor!*—all the noble collection of pictures, antiques, statues, and busts, which the late king, at infinite expense and trouble, had procured from Rome and all parts of Italy." "For, being a generous benefactor to the most celebrated masters in these arts, he acquired the noblest collection of any prince in his time, and more than all the kings of England had done before him."*

Among the chief purchasers we find Philip IV. of Spain, who, through the agency of his ambassador, Don Alonzo de Cardenas, "bought as many pictures and other precious goods appertaining to the crown as, being sent in ships to Corunna in Spain, were carried thence to Madrid upon eighteen mules."†

Christina of Sweden purchased the choice of all the medals and jewels, and some pictures of great price. Most of these pictures, being afterwards purchased by the Duke of Orleans, came with the Orleans Gallery to England, and are dispersed through different collections. I shall mention in their proper place those I have been able to identify. The Archduke Leopold, then governor of the Netherlands, was another principal purchaser. The pictures acquired by him are now in the Imperial Gallery at Vienna. The Duke of

* *Vide* note prefixed to the copy of his catalogue. An order had previously passed the House of Commons that all pictures belonging to the late king, which contained a representation of the Virgin Mary or the Second Person of the Trinity, should be burned forthwith; but as this order would have involved the destruction of three-fourths of the property, prudence or avarice prevailed over ignorance and fanaticism, and the execution of this barbarous order was stayed.

† Clarendon's History.

Alva, the Cardinal Mazarin, and the Duc de Richelieu, purchased many. The principal acquisitions of the two latter are now in the Louvre; and likewise those of Eberhard Jabach, a celebrated amateur and collector of that time, who attended the sale of the king's effects in London, and afterwards disposed of his purchases to Louis XIV. The purchases made by a Dutch connoisseur, Mynheer Reyntz (or Van Reynst), were afterwards bought up by the States of Holland, and presented to Charles II.; but, as Lord Clarendon observes, "none of all the above-mentioned princes were magnanimous enough to restore any portion of the spoil."

To complete this account of the collection and dispersion of the Gallery of Charles I., I shall here add the abstract of the sale of the principal pictures, as given by Vertue from a catalogue once in possession of John Anstis, Esq., Garter King at Arms, with such notes as I have been able to add from my own knowledge, and from the details which that learned connoisseur, Dr. Waagen, has given in his work on Art and Artists in England.

The pictures at the palaces of Wimbledon and Greenwich, 143 in number, valued altogether at 1709*l.* 19*s.*

Sixty-one pictures from the Bear Gallery, and from the king's privy lodging at Whitehall, valued at 2291*l.* 10*s.*

Amongst these the capital pictures were—

Peace and Plenty, with many figures as big as the life; by Rubens. Appraised and sold for 100*l.* (Now in the National Gallery.)

Pope Alexander and Cæsar Borgia; done by Titian. Appraised at and sold for 100*l.* (Not in Vanderdoort's Catalogue, nor do I know the picture.)

The Burial of Christ; by Titian. Appraised and sold for 120*l.* (It was from the Mantua Gallery; purchased by Jabach, and now in the Louvre, No. 1252.*)

The Triumph of Vespasian and his son Titus; by Giulio Romano.

* Engraved by Baron.

Appraised and sold at 150*l*. (From the Mantua Gallery; bought by Jabach; now in the Louvre, No. 1076. Engraved by Desplaces.)

A great piece of the Nativity, Longinus being present; by the same hand. Appraised and sold for 500*l*. (The picture painted for the Chapel of the Buschetti in the Church of St. Andrea at Milan: bought by Jabach, and now in the Louvre, No. 1073. Engraved by Desplaces.)

The Cartoons of Raphael, being the Acts of the Apostles. Appraised at 300*l*. (Purchased for the State by Oliver Cromwell, and now at Hampton Court.)

Pictures from the palace at Oatlands, 81 in number, valued at 733*l*. 12*s*.

Pictures from Nonsuch House, 33 in number, valued at 282*l*.

Pictures from Somerset House, with those which came from Whitehall and St. James's, 447 in number, valued at 10,052*l*. 11*s*.

Capital pictures in these collections:—

Mary, Christ, and an Angel; done by Andrea del Sarto. Appraised at 200*l*., and sold for 230*l*.. (Now in the Royal collection at Madrid.)

Mary, Christ, St. Catherine, St. John, Elizabeth, and Joseph: by Molanezo.* Appraised at 100*l*. and sold at 120*l*.

Venus, lying along, a Man playing on an Organ; by Titian. Appraised at 150*l*., and sold for 105*l*. (A similar picture was at Madrid, and there is another in the possession of Lord Dysart. Engraved by Gaywood, 1656. The plate is dedicated to Evelyn.)

Mary, Christ, and Joseph; by Andrea del Sarto. Appraised at 150*l*., sold for 174*l*.

Mary, Christ, St. Catherine, and Joseph; by Giorgione. Appraised at 100*l*., and sold for 114*l*. (Now in the Louvre. No. 1028.)

Mary, Christ, St. Mark, and a Genius Kneeling; by Titian. Appraised at 150*l*., sold for 165*l*.

The Three Jewellers; by Titian. Appraised at and sold for 100*l*. (Three heads in different positions, portraits of the same person, holding a casket.)

A Sleeping Venus; by Correggio. Appraised at and sold for 1000*l*. (From the Mantua Gallery; purchased by Jabach, and now in the Louvre under the name of Jupiter and Antiope, No. 955.)

A Madonna; by Raphael. Appraised and sold for 2000*l*. (The Holy Family, called "The Pearl of Raphael;" now in the Royal collection at Madrid, of which there is a copy in the possession of the Duke of Wellington. Engraved by Luke Vorstermann when in England.)

* It has been ingeniously suggested to me that this unknown name is a mistake for *Iilveronezo* (i. e. Paul Veronese.)

Mary, the Child, and St. Jerome ; by Portinensis (Pordenone ?) Appraised at and sold for 150*l*.

Mary, the Child, and St. Sebastian ; by Palma. Appraised at and sold for 100*l*. (These two last not in Vanderdoort's catalogue.)

The King, Queen, Prince, and the Princess ; by Van Dyck. Appraised and sold for 150*l*. (Now at Windsor.)

The great "Venus del Pardo ;" by Titian. Appraised at 500*l*., sold for 600*l*. (Now in the Louvre, under the name of Jupiter and Antiope, No. 1255.)

The Marquis del Guasto making an Oration to his Soldiers ; by Titian. Appraised at and sold for 250*l*. (The picture mentioned by Vasari, and called the "Allocuzione :" four figures, life size : at Madrid ?)

Nymphs at the Birth of Hercules ; by Julio Romano. (Appraised at 106*l*., and sold for 114*l*. (Probably the same picture now at Hampton Court.)

Titian and his Mistress ; by himself. Appraised and sold at 100*l*. (Now in the Louvre, No. 1259 ; it is the celebrated picture with the looking-glasses so often copied and engraved.)

King Charles on Horseback ; by Van Dyck. Appraised and sold at 200*l*. (Now at Windsor.)

Venus sitting to be dressed by the Three Graces ; by Guido Bullioni, (i. e. Bolognese.) Appraised at and sold for 200*l*. (Now in the National Gallery.)

St. Margaret afraid of a Monster ; by Titian. Appraised at and sold for 100*l*. (The St. Margaret triumphing over the Dragon, full length ; now at Madrid.)

Solomon offering to Idols ; by Pordenone. Appraised at 150*l*. (Not marked as sold ; nor, as I believe, in the Royal Collection.)

The pictures from Hampton Court, 332 in number, valued at 4675*l*. 10*s*. Amongst these were

Nine pieces, being the Triumphs of Julius Cæsar ; done by Andrea de Mantegna. Appraised at 1000*l*. (Now at Hampton Court.)

Herodias holding St. John's Head in a Platter ; by Titian. Appraised at 150*l*. (I suppose this to be the copy after Titian now at Hampton Court.)

Pictures in St. James's Palace, 290 in number, valued at 12,019*l*. 4*s*.

The capital pictures were

St. George ; by Raphael. Appraised and sold for 150*l*. (The picture painted for Henry VIII., mentioned at p. 168 ; now at St. Petersburg.)*

* Copied in miniature by Peter Oliver, for the king ; which miniature ought, I think, to be somewhere in the Royal Collection.

The Burying of Christ; by Isaac Oliver. Appraised and sold for 100*l*. (I presume this to be in the private apartments at Windsor.)*

The Marquis of Mantua's Head; by Raphael; appraised and sold for 200*l*. (In Vanderdoort's catalogue, "A young man's head without a beard, in a red cap, whereon a medal and some part of his white shirt, without a ruff, in his long hair; being the Marquis of Mantua, who was by the Emperor Charles V. made the first Duke of Mantua." Frederigo Gonzaga, who reigned from 1519 to 1540. Head only, life-size, on panel. Passavant supposes this picture to be again in England—see vol. i. p. 175. I have not met with it.)

Albert Durer's Father and Himself; by ditto. Appraised and sold for 100*l*. (This portrait of Albert Durer is now in the gallery at Florence, and the portrait of his Father is probably the same now at Frankfort.)

Frobenius and Erasmus, in two pictures; by Holbein. Appraised and sold at 200*l*. (Two such portraits are at Hampton Court, but I am not sure that they are the self-same pictures mentioned here.)

Mary, Christ, and others; by Old Palma; appraised at 200*l*., and sold for 225*l*. (One of the most exquisite works of the master: now in the Louvre, No. 1137.)

Three figures by Titian, appraised and sold at 100*l*. ("Three heads—one being a woman in the arms of a man, like as if she were in a swoon." I do not know the picture.)

Mount Parnassus, in a case; by Indeluaga.† Appraised at 100*l*., and sold for 117*l*.

A Man in black; by Holbein. Appraised and sold at 100*l*.

* It is thus described in King Charles's Catalogue:—"The great limned piece which was invented by Isaac Oliver and was left unfinished at his decease, and now by his Majesty's appointment finished by his son Peter Oliver, and delivered to the king, being included in his Majesty's grant of annuity to the said Peter Oliver, which piece is dated 1616, being the burial of Christ, in white linen, by four of his disciples carried to the grave; one standing with outstretched arms to receive him into the said grave, and afar off some five disciples in sadness mourning, and a standing woman taking Christ by his left arm, kissing his hand; Our Lady lying along in a swoon in a red garment and blue drapery upon St. John's lap; also a Mary Magdalene sitting upon the ground, wringing both her hands, a-grieving; likewise another woman in an orange drapery holding a golden vessel; and also another woman by her in a yellow habit, looking upwards with opening hands in sorrow: behind all these said figures there (is) a troop afar off (of) some nine disciples a-grieving; whereof one in green, another in yellow, another in blue, and three in purple draperies, which are, in all, some twenty-six bigger and lesser figures." 11½ in. by 15½ in. I have been told that such a picture was hanging up in that obscure corner, the Lord Chamberlain's office at Windsor, and that Prince Albert, coming in by chance last autumn, had the good taste to take it down and carry it off to the queen's apartments.

† It is suggested to me that this is a misprint for *Perindeluga* (i. e. Perin del Vaga) and I have no doubt the emendation is correct.

Lucretia standing by herself (in an ebony frame); by Titian. Appraised and sold at 200*l*. (Now at Hampton Court.)

St. John; by Lionardo da Vinci. Appraised and sold at 140*l*. (Presented to Charles by his brother-in-law, Louis XIII., and now again in the Louvre, No. 1084.)

A piece of the Mauritiens, by Titian. Appraised at 150*l*., and sold for 174*l*. (Not in Vanderdoort's catalogue; nor do I know the picture.)

Charles V., at length; by Titian. Appraised and sold at 150*l*. (The great picture now at Madrid, in which a large white *Irish* dog is introduced.)

St. Jerome; by Julio Romano. Appraised and sold at 200*l*.

Twelve Emperors; by Titian. Appraised and sold at 1200*l*. ("Figures to the knees, some in armour, and others with imperial mantles and laurel crowns; rather larger than life, and coloured in his finest style."* From the Mantua Gallery. Six of these pictures were recently discovered in the United States, and are now in the hands of a picture dealer in London. One was in the possession of Sir A. Hume: Lord Northwick has, or had, another.)

Eleven Emperors; by Julio Romano. Appraised and sold for 1100*l*. (From the Mantua Gallery. Two are at Hampton Court; one was sold in the Orleans Gallery.)

A Courtesan holding a Looking-glass; by Portinensis (Pordenone?). Appraised and sold at 150*l*.

Titian's Picture, with a Senator; done by himself. Appraised at 100*l*.; sold for 112*l*. (Now at Windsor.)

A Satyr flayed; by Correggio. Appraised and sold at 1000*l*. Another of the same. Sold at 1000*l*. (These are the two famous pictures in water-colours, now in the Louvre, Nos. 171-172 in the catalogue of drawings: the first representing Man under the Dominion of the Vices; the other the Triumph of Virtue over Vice. Of the former, I have seen an oil copy in England. They were engraved in 1672, by Etienne Picart le Romain.)

Three pieces of Sebastian; by Lucas Van Leyden. Appraised at 100*l*., and sold for 101*l*. (There is a St. Sebastian, by Van Leyden, now at Hampton Court.)

The Conversion of St. Paul; by Palma. Appraised and sold at 100*l*.

David meeting Saul with Goliath's head; by Palma. Appraised and sold at 100*l*. (These two last not in Vanderdoort's catalogue.)

Dorcas lying dead; by Michael Angelo Caravaggio. Appraised at 150*l*., and sold for 170*l*.

* Sir A. Hume. "Notices of the Life of Titian," p. 27. The prints by Egidius Sadeler are well known, but they are indifferent, and convey a very inadequate impression of the originals.

The Family of the Queen of Bohemia. Appraised and sold at 100*l*. (The picture by Poelemburg, now at Hampton Court.)

The History of Queen Esther; by Tintoretto. Appraised and sold at 120*l*. (Now at Hampton Court.)

A Family, with divers Figures; by Pordenone. Appraised and sold at 100*l*. (Now at Hampton Court.)

The King on horseback. Appraised and sold at 150*l*. (The picture by Van Dyck, now at Blenheim?)

Hercules and Cacus; by Guido Bolognese. Appraised and sold at 400*l*. (Four pictures from the Labours of Hercules. Sold to Eberhard Jabach, and now in the Louvre. No. 1065.)

So far the abstract prefixed to the Catalogue, to which I shall add a few other distinguished pictures, which are missing from the Royal Collection.

LUCAS VAN LEYDEN. The Chess-players: a piece in water-colours containing fifteen figures half-life size. This must have been a very curious picture. *Missing*.

HOLBEIN. The portrait of Robert Cheeseman, falconer to Henry VIII.: esteemed one of his finest works. Sir J. Reynolds saw this picture at the Hague in 1780. See his works, vol. ii. p. 346. *Missing*.

ANDREA MANTEGNA.—1. Mutius Scevola thrusting his hand into the Fire. *Missing*.

2. The death of the Virgin, with many figures; and

3. The Virgin, Christ, St. John, and six other Saints; in the landscape behind St. George and St. Christopher. Two small companion pictures, about 21 in. by 17 in. *Missing*.

4. The Woman taken in Adultery. Four half-length figures in water colours. *Missing*.

SEBASTIAN DEL PIOMBO.—An old man with his right hand on his breast, in the left a roll of paper. *Missing*.

RAPHAEL.—The Virgin and Child, St. Joseph and a Lamb. Bought by Van Reynst. Restored to Charles II. Not forthcoming, and possibly destroyed in the fire at Whitehall, 1697. (Passavant's Raphael, vol. ii., p. 413.)

GIULIO ROMANO.—1. A Centaur, to whom a Young Man presents a dead Wild Boar. Also in King James's Catalogue. *Missing*. It ought to be somewhere in the Royal Collection.

2. Julius Cæsar coming from the Senate House, with a Black Eagle on his shoulder. *Missing*.

3. His own Portrait: in the right hand a paper with an architectural sketch. *Missing*.

4. Portrait of an Italian Prelate, in a dark red velvet habit and white surplice, sitting in a chair, with his arms resting on the elbows. 3 ft. 9 in. by 3 ft. 1 in. (May not this be the portrait of Julius II., once in the possession of Queen Christina, and afterwards in the Orleans Gallery?)

TITIAN.—Besides the twenty-two pictures already enumerated in the abstract, I find the following in Vanderdoort's catalogue :—

1. The St. Sebastian, full-length. Bought by the Archduke Leopold, and now in the Gallery of the Belvedere at Vienna. A wonderful picture, engraved by Sadeler.

2. Christ with his two Disciples at Emmaus. A famous picture, known in the history of art as "*La Nappe de Titian*," the table-cloth forming a conspicuous light in the picture. It was purchased by Jabach, and is now in the Louvre, No. 1249. There is a celebrated engraving by Masson.

3. Mary Magdalen, half-length; probably the same which was in the Orleans Gallery, and now in the possession of Lord Lansdowne.

4. "A picture wherein the Pope is preferring (*i. e.* recommending) a general of his navy to St. Peter." Three entire figures, somewhat less than life. It represents Pope Alexander VI. and the Bishop of Paphos, one of the Pesaro Family, and General of the Pope's Galleys. An interesting early picture of the master; and now, after many vicissitudes, in the Museum at Antwerp.

5. The Consort of Charles V., with roses in her hand. Now at Madrid.*

6. Portrait of the Doge Gritti, half-length, holding his dress with his right hand. *Missing*.

7. The Marquis del Guasto and his Page. (I believe the same picture now at Hampton Court?)

8. Lucretia stabbing herself. (Now in the Belvedere at Vienna.)

9. A group, called the Marquis del Guasto and his Family. (A picture of wonderful beauty: in the Louvre, No. 1258.) †

10. The Marchioness of Mantua (the accomplished Isabella d'Este, in a red velvet dress, seated in a chair; half-length. Bought by the Archduke Leopold, and now at Vienna). ‡

11. "An Italian woman's picture, holding with both her hands her furred gown upon her naked shoulders; bought by the King in Spain." This is no doubt the Sophonisba, engraved by A. Smith.

The later Bolognese school, that of the Carracci, was in

* Engraved by De Jode.

† Engraved by M. Natalis.

‡ Engraved after a copy made by Rubens when he was at Mantua, anonymous, but attributed to Vorstermann.

its highest splendour about the time that Charles I. was born (1600). Ludovico, the last survivor of the family, died in 1619. Domenichino, Guido, Albano, Lanfranco, Guercino, were all flourishing during his reign; they were, between 1620 and 1650, the popular painters of Italy; yet of this school I find only the following pictures in Vanderdoort's catalogue, which, it must be remembered, is incomplete:

By Annibale Carracci, "a little piece of Our Lady and Christ, in a small eight-square frame."

By Agostino Carracci, the little picture of St. Bartholomew, now in the possession of the Duke of Sutherland.

By Guido, who was in the vigour of his life and genius during Charles's reign, and who died the same year with Van Dyck, I find eight pictures (he seems to have been a favourite with Charles I.). The four pictures from the story of Hercules, already mentioned at page 200. 5. Portia swallowing fire.* 6. The head of St. Peter (2 ft. by 1 ft. 7 in.), afterwards in Sir Peter Lely's collection. 7. The Venus attired by the Graces, in the National Gallery. 8. Judith and Holofernes; I believe the same now at Hampton Court.

By Guercino, "A certain saint leaning on his left hand, holding in his right hand a scroll of paper."

Claude Lorraine and Nicolò Poussin were just rising into celebrity at the period of the commencement of the troubles in England; it is not, therefore, surprising that none of their works are found in Vanderdoort's catalogue: but one

* "A piece of Portia looking upwards to her right shoulder, with her left hand opening a chafing-dish of red-hot coals, she being in a dark-coloured drapery, and a jewel at her breast: painted upon copper, in a black ebony, some part gilded, frame; brought from Germany, by my Lord Marquis Hamilton, and given to the King; 16 inches by 12." From this minute description the present possessor of this picture may be able to identify it.

at least of the works of Claude was painted for England in Charles's time, as appears by the *Liber Veritatis* (No. 77), which picture is the *Narcissus*, No. 19, in the National Gallery.

Rembrandt was living in Charles's time, being born in 1606, and had already attained rank and celebrity in his profession, some of his very finest pictures being dated between 1630 and 1640. Lord Ancram, on his return from the Hague, presented to his Majesty three pictures by this master: 1. A portrait of himself when about thirty, in a velvet cap and furred robe, wearing a gold chain. (I presume this picture to be the same which is now in the collection of the Duke of Bedford at Woburn.*) 2. "A young scholar sitting upon a stool, in a purple cap and black gown, reading in a book by a sea-coal fire, a pair of tongs lying by." I can find no picture by Rembrandt answering exactly this description, but others may be more fortunate or better informed. 3. The head of an old woman, now at Windsor.

I will mention one more picture, for the curiosity of it; "a little piece, being a study in oil-colours of two mice, said to be painted by Raphael Urbin," which Sir Henry Wootton, who had been long in Italy, presented to King Charles when Prince. This little picture (in size about $3\frac{1}{2}$ in. by $2\frac{1}{4}$) ought to be in the possession of her Majesty, as I find it again in the list of Queen Caroline's pictures at Kensington, where also it is attributed to Raphael. There is no mention of such a picture in M. Passavant's catalogue of his works and those ascribed to him; but it would be worth while nevertheless to know where it now is.

This sketch of Charles's gallery is, I believe, the most complete which has yet been given; to go farther into detail

* No. 214 in Smith's Catalogue of the Works of Rembrandt.

would exceed the limits to which I am necessarily restricted in a work of this kind. I shall therefore "leave wringing of my hands" and tearing my hair (metaphorically), and proceed to the next reign.

Charles II. was restored to the throne of his ancestors in 1660. He appears to have liked pictures and patronised painters, without having a particle of that fine feeling and discriminating taste which distinguished his father. He evinced in the commencement of his reign a desire to re-assemble the relics of the royal collection, now dispersed to the four winds of heaven. Many noblemen and private individuals who had possessed themselves of what had been formerly the royal property, now hastened to make restitution, some from scruples of conscience, others with a hope of conciliating favour. The States of Holland purchased from the executors of Van Reynst those effects of the late monarch which had fallen into his possession, and presented them to Charles II. soon after his accession. Some were repurchased by the king; and by these and other means a considerable number of interesting and valuable pictures were restored to the crown; but the finest had been acquired by sovereign princes, and these were for ever alienated.

The additions which Charles II. made to the collection were numerous, but not creditable to his taste, consisting almost entirely of second-rate masters, as the Bassanos, Domenico Feti, the younger Palma; of the Dutch painters, as Gerard Douw, Breughel, Rothenhamer, Vandervelde, Varelst; portraits by Lely of his insolent mistresses and other beauties of his court; and views of his palaces by Danckers and Vostermann. He was particularly anxious to recover the miniatures which had belonged to the crown, and on this point a curious anecdote is related by Walpole. He tells us that Charles, who remembered the beautiful

miniatures by Isaac and Peter Oliver which had graced his father's collection, made many inquiries about them after the Restoration; "at last he was told by 'one Rogers' (this was Progers, groom of the bedchamber) that the widow of Peter Oliver was living at Isleworth, and had many of their works. The king went privately and unknown with Progers to see them; the widow showed several, finished and unfinished, with many of which the king being pleased, he asked if she would sell them? She replied that she had a mind the king should see them first, and if he did not purchase them she should think of disposing of them. The king discovered himself, on which she produced some more pictures which she seldom showed. The king desired her to set her price. She said she did not care to make a price with his majesty, she would leave it to him, but promised to look over her husband's books, and let his majesty know what prices the late king had paid. The king took away what he liked, and sent Progers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for life. She chose the latter." Now it happened that some of the king's mistresses liked pretty miniatures as well as himself, particularly Miss Stuart—La Belle Stuart, afterwards Duchess of Richmond—who was unhappily smitten with a taste for collecting curiosities of this kind. She and others begged from the king some of the finest miniatures; and this coming to the knowledge of Mrs. Oliver, "who," says the story, "was apt to express herself like a prude," she vowed that "if she had thought the king would have given them to such —— and such —— (using words not to be endured by 'ears polite'), he never should have had them." This reached the court; the poor woman's salary was stopped, and she never received it afterwards. The Duchess of Richmond left after her death a fine collection of original drawings by Raphael, Lionardo da Vinci, Perino del Vaga; and minia-

tures by Hilliard, Isaac and Peter Oliver, Hoskins, and Cooper, which were sold by auction in 1702, and thus dispersed. I find, however, twenty-two miniatures by the Olivers in James II.'s catalogue, which had belonged to Charles II.; how many of these yet remain in the possession of her present Majesty I have not been able to ascertain.*

A list of the artists employed and patronised by Charles II., and whose works are now to be found in the Royal Gallery, will sufficiently characterise the prevailing taste of his reign.

Robert Streater was appointed serjeant-painter to Charles II. soon after the Restoration; he is the first English artist whom I find recorded as a landscape-painter, but he tried his hand at everything, even at the "Fall of the Giants,"—not having the fear of Giulio Romano before his eyes. There are seven of his pictures at Hampton Court, but none of any great merit. He died in 1680.†

Sir Peter Lely was a native of Soest in Westphalia. After studying some time under an obscure painter of the name of Grebber, he came to England in 1641, the year in which Van Dyck died; nor can I find that Lely ever studied under that great painter, as is usually supposed. Though he painted Charles I. a short time before his downfall, and Cromwell more than once, it does not appear that Lely enjoyed much celebrity till after the Restoration. The gay cavaliers and beautiful women of Charles II.'s *Asiatic*

* In the month of October, 1840, I saw in the office of the Lord Chamberlain at Windsor eighty-one old miniatures, which, from the manner in which they were framed, appeared to be those which were once in Queen Caroline's closet at Kensington. They were hung in a bad light, and beyond the reach of close examination. A better place might surely be found for them—the library for instance.

† Pepys mentions him in his diary as the "famous history-painter," and describes him as a civil little man, and lame, but living handsomely.

court were better suited to his taste, and more appropriate subjects for his delicate and graceful pencil, than the stiff figures and stern puritanical visages of the Commonwealth. Lely has been severely criticised as an abandoned mannerist; and it must be confessed that the languid air, the sleepy elongated eyelids, and loose fluttering draperies of his women, have given a general character to his pictures which may be detected almost at the first glance. "Lely's nymphs," says Walpole, "are far too wanton and magnificent to be taken for anything but maids of honour." In another place he says, "Sir Peter Lely's women trail fringes and embroidery through meadows and purling streams." But through the whole of his observations Walpole seems determined to undervalue Lely in comparison with Kneller. The *clinquant* of which he accuses him, and justly, was equally the characteristic of the latter painter; and Lely, as it has been well said, was certainly the more brilliant coxcomb of the two. In other respects there can be no doubt that the manner of the painter was in a great measure caught from the prevailing manners, fashions, and character of the times in which he lived. He painted what he saw; and if he made his nymphs "wanton and magnificent," we have very good authority for believing in the accuracy of his likenesses. The loose undress in which many of his female portraits are arrayed, or rather disarrayed, came into fashion as modesty went out, and virtue was voted "une impertinence." The soft sleepy eye—

"Seeming to shun the rudeness of men's sight,
And shedding a delicious lunar light"—

appears to have been natural to one or two distinguished beauties of the time, who led the fashion, and carried to an extreme by others, who wished to be in the mode. Lely painted all his women with half-shut eyes as a matter of course, just as Titian painted all his women with golden hair.

He drew finely in crayons; some very exquisite pieces of his, in this style, are still extant; and I have seen some original studies of heads by Lely, full of nature and sentiment, in which the eyes are opened to their natural extent, and the features neither flattered nor mannered. He was knighted by Charles II., and, like his predecessor Van Dyck, married a beautiful Englishwoman of good family. Like him too he was remarkable for his graceful and courtier-like manners, for the splendour of his house and equipage, and for keeping a sumptuous table. He died in 1680, having spent thirty-nine years in England, and left at his death a small but most valuable collection of 135 pictures (comprising twenty-six by Van Dyck, six by Rubens, and two by Titian), and a large collection of rare prints and original drawings by Raphael, Michael Angelo, &c., all of which were sold by auction and dispersed. I find in King James's catalogue forty-one pictures by Lely, of which about thirty belonged to Charles II.; many of these were probably consumed in the fire at Whitehall in 1698. I find now extant seventeen of his pictures at Windsor and at Hampton Court.

Wissing was a Dutch painter who came over to England after having obtained some celebrity at the French court: he was much patronised during the short time he was here, and painted most of the royal family: four of his pictures are now at Hampton Court.

James Huysman or Houseman, was a native of Antwerp, who came over to England when Lely was in the zenith of his reputation, and had nearly rivalled him, and not without reason. Huysman had studied in the school of Rubens, and formed his taste and style after the model of Van Dyck. Some of his pictures which I have seen have something of the power and freedom of the latter painter, blended with the sweetness and grace of Lely. Huysman constituted himself the queen's painter, and made her sit for

all his Madonnas and Venuses. He might have chosen a better model and a more munificent patroness: Catherine had no beauty and no predilection for the fine arts. Two charming pictures by Huysman remain in the royal collection; the portrait called "Lady Byron," at Hampton Court, and the Duchess of Richmond in the habit of a young cavalier, which in my young days used to hang at Kensington, and is now (I hope) in the queen's private apartments. Huysman died in 1696, leaving Kneller without a rival.

Henry Danckers was a native of the Hague, originally an engraver, and afterwards a landscape-painter. He came to England about 1667 or 1668; and was recommended to Charles II., who gave him ample encouragement. He employed him to make views of his palaces, and of various sea-ports in his dominions. I find twenty-five of his pictures in the possession of Charles II.; and ten at present in the Royal Collection; all at Hampton Court. He died at Amsterdam about 1681.*

Henry Gascar was a French portrait-painter, who came over here, and was much employed, through the influence of his countrywoman the Duchess of Portsmouth: his portrait of her is at Hampton Court.

Simon Varelst, the celebrated flower-painter, was here in Charles's reign, painting portraits, into which he generally introduced flowers exquisitely finished. King James II. had six of his pictures, of which four had belonged to King Charles, for whom he painted the Duchess of Portsmouth. Varelst went mad with conceit in his latter days, and died about 1710.† It is a curious circumstance that Van Huy-

* Pepys tells us that he had four panels in his dining-room painted by Danckers, with views of the four royal palaces, Whitehall, Hampton Court, Greenwich, and Windsor.

† Pepys thus mentions him:—"One Evarelst did show me a little

san, his successor and rival in the art of flower-painting, had also strange freaks of madness, and, I believe, died a lunatic in 1749.

Antonio Verrio, a Neapolitan, came over, and was employed as a decorative painter. The king paid him magnificently for his works of this kind, and gave him besides a gold chain worth 200*l*. He was in England thirty years; and the ceilings of several of the state-rooms at Windsor and Hampton Court, covered with deified kings and queens, saints, sciences, virtues, muses, graces, furies, and other "hieroglyphical cattle," remain to testify to his ability, and yet more to his industry.

Benedetto Gennaro, a nephew of Guercino da Cento, also came here, and was much patronised by Charles, who had twelve of his pictures: four are now at Hampton Court painted in a slight meretricious style.

A painter who did infinitely more credit to Charles's taste was Wilhelm Vandervelde the elder, who had a pension of 100*l*. a-year "as painter of sea-fights to his Majesty;" by him, as I presume, are the greater number of the marine subjects at Hampton Court. His son, the younger Vandervelde, had more variety of talent—more delicacy of pencil—and was every way the finer painter of the two: both were employed by Charles. I find seventeen pictures by the Vanderveldes in King James's Catalogue, of which six were painted for Charles II., and the "eleven sea-fights" for King James when Duke of York; all these are now extant at Hampton Court. The sea-piece "drawn with a pen" I presume to be in the Royal Collection of Drawings.

By Griffière and Edema, landscape-painters, and Roes-

flower-pot of his drawing, the finest thing I ever saw in my life;—the drops of dew hanging on the leaves, so as I was forced again and again to put my finger to it to feel whether my eyes were deceived or not. He do ask 70*l*. for it: I had the vanity to bid him 20*l*."

traten, a painter of still-life, mentioned in Walpole, I find pictures extant in the Royal Collection. All these were foreigners, attracted to England by the lavish bounty of the Court. I shall conclude my list with three English painters:—Michael Wright, whose portrait of Lacy the actor is still at Hampton Court. Samuel Cooper, a miniature-painter of distinguished excellence. Pepys calls him “a most admirable workman, and good company;” for it appears he excelled in music. Charles had a celebrated piece of his, the head of Hobbes the philosopher, which, Aubrey says, was “as like as art could afford,” and preserved by the king among his greatest rarities: and I find that Queen Caroline had seven exquisite miniatures by his hand. All these ought to have descended to her present Majesty, and are, it is to be hoped, in the private part of the Royal Collection. Lastly, Grinling Gibbons, the sculptor and carver in wood, of whom there is such an interesting account in Evelyn’s ‘Memoirs’ (vol. i. p. 410). Evelyn recommended him to Charles II., who gave him ample patronage and employment. Exquisite ornamental carvings of fruit, flowers, &c., from his hand, are preserved at Windsor and at Hampton Court.

We can form some idea of the state in which Charles II. left the Royal Collection from the catalogue which was drawn up in the following reign by William Chiffinch, the identical Will (or Tom) Chiffinch who figures not very honourably in “Peveril of the Peak.” This catalogue enumerates 1242 pictures, of which 57 are specified as “not having belonged to the late king;” whence I conclude that the remaining 1185 *did* belong to Charles II., and were in the royal palaces at the time of his death. The blundering, careless ignorance with which this catalogue has been drawn up almost exceeds belief. One-half of the pictures are without the name of the master, and of the other half, the greater part

are not by the masters to whom they are ascribed. Out of twenty-two pictures to which the name of Giorgione is affixed, I think it possible that two, or at most three, *may* be his. Of the twenty-three pictures ascribed to Titian, ten at least are supposititious ; and so of others. Of the pictures which James II. added to his brother's collection, most of them are portraits by Lely, sea-pieces, and copies after other pictures—none of any great value.

In the following reign of William and Mary the royal gallery received many additions, and sustained a disastrous loss, owing to the conflagration of the palace at Whitehall in 1697. On this occasion many curious and interesting pictures and other works of art were either destroyed or in the confusion carried off ; Bernini's bust of Charles I., and the famous picture of Holbein, representing Henry VII. and Henry VIII. and their queens, life-size, with others by the same master, being among the number.

The additions consisted chiefly of portraits by Kneller. Sir Godfrey Kneller was by birth a Saxon. He came over in Charles II.'s time, a few years before the death of Sir Peter Lely, whom he succeeded as court painter, and remained at the head of his profession for a period of fifty years. He painted all the distinguished characters of his time, English and foreign. William III. knighted him, George I. created him a baronet, the Emperor Leopold made him a knight of the Roman Empire. I find three of his pictures at Windsor and nineteen at Hampton Court. The most interesting are the series of full-length portraits called the " Beauties of Hampton Court," which will be noticed in their proper place. As paintings, they are certainly inferior to Lely's Beauties ; and as subjects, with due deference to the virtues of the ladies they represent, they are not to be compared to their naughty mammas and

grandmammæ of Charles II.'s time. Kneller's master-piece, "the converted Chinese," used to hang at Kensington ; but is now, I presume, in the private apartments either at Windsor or Buckingham Palace.

Michael Dahl, a Swedish painter, was employed by William III. He painted for the king a series of portraits of the admirals who had distinguished themselves in the war with France. These portraits, which were creditable to the talents of Dahl, were added to the portraits of admirals which Kneller had painted for James II. They were arranged all together in a room at Hampton Court, thence called the Gallery of Admirals, and remained there till William IV. presented them to Greenwich Hospital in 1835.

John Baptist Monnoyer, generally called Baptiste, was invited here by the Duke of Montague, and assisted in painting the interior of Montague House, now the British Museum. He was much patronised as a painter of flowers, in which branch of art Walpole calls him one of the greatest masters who ever appeared. Upon a comparison of his works with those of the celebrated Dutch flower-painters, Van Huysan, Rachel Ruysch, and Varelst, we find him inferior in exquisite finish and the velvety softness of touch, but superior in composition, freedom, and spirit, and a sort of loose airy grace which he gave to his groups, which are often of a large size. There are nineteen of his pieces at Hampton Court, painted for William and Mary. Placed together as they now are, their effect and beauty as pictures are almost destroyed. They would make beautiful panels for a room, their size, vivid colours, and largeness of style, fitting them for the purpose of decoration.

It should be remembered, to the honour of William III., that when he was enlarging Hampton Court he commanded a gallery to be built for the cartoons of Raphael *alone*. They had been found cut into slips and packed in deal cases in

one of the lumber-rooms of the old palace at Whitehall, and were, by the king's order, placed in the gallery they now occupy.

Riley, one of the best of our native painters, lived in William III.'s time. He was, says Walpole, obscured by the fame, rather than eclipsed by the superior merit, of Kneller. One portrait by him is at Hampton Court.

The reign of Anne was by no means illustrious in respect of art. She was herself a stupid, narrow-minded woman, without a taste for anything except playing cards and gossip. Sebastian Ricci came over in her reign, and painted here for about ten years, being patronised by Anne's successor, George I. By this painter there are six large pictures, of historical and sacred subjects, now at Hampton Court. In the style of his compositions he imitated Paul Veronese, but in colouring and effect he is chalky and insipid.

James Bogdani, an Hungarian by birth, came over to England in Anne's reign; he was a painter of animals and still-life. Three pictures which he painted for Queen Anne are now at Hampton Court.

George I. came to the throne in 1714, and reigned thirteen years. He had no predilection for his new country, no feeling for art, nor can I find that any addition was made to the royal gallery in his reign, but his own portrait by one Enoch Zeeman, now at Windsor, and the two heads at Hampton Court, by Balthazar Denner, who came over here by the king's invitation, but remained but a short time: he was famous for his literal, minute, and elaborate imitation of nature—for painting every freckle and every hair in the eyebrow. There are also one or two sea-pieces by Monamy, a marine-painter of some merit, who lived in this reign.

When we say that George I. did not patronise art, it is

but fair to add that there was no art to patronise ; and that patronage, though it can reward, cannot create artists. Not in England only, but everywhere throughout all Europe, it was the same,—no soul, taste, feeling, grace, or invention :—

“ Nor human spark was left, nor glimpse divine ! ”

George II. had no more taste for art than his father before him ; he seems to have been a well-meaning, dull-souled, narrow-hearted man ; but his Queen, Caroline of Anspach, had all that he wanted. She was a very remarkable and accomplished woman, with a bright active spirit, and perhaps rather more intellect than heart. From the time she ascended the throne, in 1727, she exerted herself to collect, preserve, and arrange in some sort of order, the works of art in the royal palaces : she repurchased many pictures and miniatures which had been dispersed during the preceding reigns, and she arranged at Kensington Palace a gallery of royal portraits, forming a complete series. In the room called Queen Caroline's closet she had brought together a most valuable collection of drawings, miniatures, enamels, and models in wax and ivory. Of the contents of this closet there is extant an exact catalogue, drawn up by the honest and accurate Vertue, in which I find enumerated ninety-three drawings and miniatures by Holbein ; six of Peter Oliver's exquisite miniature copies from Titian and Correggio, painted for Charles I. ; Raphael's mice before mentioned at page 203 ; two of the most celebrated works of Cooper, his head of Oliver and his head of General Monk ; two flower-pieces by Maria Van Oosterwyck ; and “ in a black ebony frame a large curious enameled plate, ten inches in height and eight inches over, representing Queen Anne sitting dressed in her royal robes, her crown and globe lying on a cushion, the sceptre in her right hand, and his Royal Highness George Prince of Denmark standing by her at full length. C. Boit,

pinx., 1706." These, and about 200 miniatures, in oil and water-colours, with other beautiful miniatures and enamels by Zincke and Petitot, which fell to the crown after the death of the Princess Amelia (aunt of George III.), Frederick Prince of Wales, and William Duke of Cumberland, ought now to exist in her Majesty's private collection.

Frederick Prince of Wales, though he did not live on good terms with his mother, inherited some of her tastes. He too wished to reassemble all that could be regained of the pictures once in possession of the crown, and had formed at Leicester House a small but very valuable collection, including pictures by Van Dyck, Rubens, Claude, and Gaspar Poussin. These descended to his son, who on his accession added them to the royal collection, and placed them chiefly at Buckingham House.

George III. had not a very refined or elevated taste in art, but he was an honest conscientious man within the sphere of his abilities, and had a great wish to do something grand in the way of patronage—pity he had not known better how to set about it; but looking back to the commencement of his reign, I do not find that there was any one who knew better than himself. It is easy to sneer at old King George and his protégée, West; but what was the state of art, and the feeling for art, when that monarch began his reign, and West arrived in England? In some work on the fine arts, written at that time, we are gravely informed that "Hayman was the best historical painter in England *before* the time of Cipriani." Is it possible to convey in words a stronger idea of our poverty? And really looking back to this time it would be difficult to name a better painter than West or a more enlightened and well-meaning patron than the King.

In the very commencement of his reign (1763) he sent

his librarian Dalton abroad, with orders to collect, at any expense, original drawings, medals, choice engravings, and other curiosities of art: and he purchased for 20,000*l.* the books, manuscripts, gems, drawings and pictures which had been collected during a long series of years by Mr. Smith, the English consul at Venice. He began to form a library; for, strange to say, such an appendage to the Royal state of the English monarchs had not existed since King Charles's days.* It was soon after West had been introduced to him, that he conceived the project of illustrating the halls and state-rooms of Windsor Castle by a series of pictures, representing the exploits of its valorous founder Edward III., and the institution of the Order of the Garter, while an oratory or chapel (I am not sure it was St. George's chapel) was destined for the reception of another grand series of pictures of "the progress of revealed religion." These were not the ideas of a common-minded man. We admire the magnificence of Charles I., when he commissioned Van Dyck to paint the Banqueting-House at Whitehall with the Order of the Garter. It was not the fault of George III. that he had a Benjamin West at hand and no Van Dyck. Setting partiality and patronage aside, to what other painter could he have given such a commission? Looking over the list of artists who flourished (that is, existed, few could be said to flourish in any sense) within the first thirty-five years of his reign, I find 192 names, of which eleven are still remembered—Cipriani, Cotes, Gainsborough, Wilson, Morland, Copley, Zuccarelli, Zoffani, Barry, Romney, Reynolds.† Barry came to England ten

* When Buckingham House was pulled down, George IV. presented the whole of his father's valuable library to the British Museum.

† I find no pictures by Barry or Wilson in the Royal collections. Those pictures which Romney painted for George IV. when Prince of Wales, are not in the State apartments; but if not destroyed in the fire

years after West, in 1773; and though a man of infinitely more original powers—gifted in short with just what West wanted, and George III. would have been the last to perceive the want of—can it be said that at that time he was higher rated than West, or had done anything to entitle him to be so? Though I think the neglect of Barry a stigma upon the time in which he lived, it may be fairly asked, would he, with his peculiar character and genius, be better off now? Granting that George III.'s predilection for West and Sir William Beechey, while Barry and Sir Joshua Reynolds existed, is no great argument of his taste,—I do not see how, with his nature, it could have been otherwise, and it might have been worse. The King's patronage of West, and the number of large pictures which West painted for him, assisted indirectly the progress of the arts, by turning the thoughts of many towards pictures. There was some truth in what West said of his own works:—"I have this consolation, that in the thirty-five years during which I have been honoured with your Majesty's commands, a great body of historical and scriptural works have been placed in the churches and palaces of this kingdom. Their professional claims may be humble, but similar works have not been executed before by any of your Majesty's subjects." The value of most of these scriptural and historical works has fallen miserably low, even through that advance in the public mind and taste which they have assisted in causing. It is the criterion of true genius that if the artist was neglected during life, his works rise higher and higher in value from the time he is no more. West was prosperous, and admired in his lifetime: it may be doubted whether any

at Carleton House, they ought to be *somewhere*. The pictures by Copley, Zoffani, Zuccarelli, Gainsborough, Reynolds, scattered through the Royal collections, will be noticed in their places, and may be referred to in the index at the end of the Hampton Court catalogue.

of his great scripture pieces and battles of Edward III. would now bring in any auction-room the price of the material on which they were painted.

I sorrow to say all this, though it be true: for West, with his mild, upright character and enthusiastic notions of his own gifts and greatness, has always interested me—his pictures seldom.

The works of Zuccarelli and Canaletti, now hung chiefly in the corridor of Windsor Castle, and twenty-one large pictures by West, of which seven are at Windsor and the rest at Hampton Court, were the principal additions made by George III. to the Royal Collection: taken altogether, they do not add to its value or reputation. Though he disliked buying the pictures of the old masters, being no judge of art, and having been early disgusted by an attempt to impose on him a spurious Paul Veronese, he purchased, nevertheless, a few works of historical interest, as the picture of Charles I.'s children,* the portrait of the Duke of Marlborough, and the Family of Endymion Porter.†

During the previous reign, I know not by whose order, four of the seven Cartoons of Raphael had been removed to Windsor, and the series thus broken up. George III. restored them to their place; and so anxious was he that no accident should befall them in the removal, that he superintended the packing himself, and even assisted with his own royal hands in arranging and rolling them up.

George IV., when Prince of Wales and Prince Regent, had commenced the formation of a gallery of art, consisting almost entirely of the Dutch and Flemish masters, for whom he appears to have had an almost exclusive predilection. This collection descended to his brother and successor Wil-

* See No. 11 in the Windsor Catalogue.

† Now, I presume, in the private apartments of Her Majesty.

liam IV., and is now the property of the Crown; it is placed in Buckingham Palace, and a particular account of it will be given in its proper place. During the alterations made by George IV. in Windsor Castle, and the pulling down and rebuilding the old Palace of Buckingham House, the pictures in the Royal Collection were temporarily dispersed, and subsequently a different arrangement took place. Many of the pictures which were at Buckingham House are now at Windsor; many of those formerly at Windsor are now at Hampton Court. Besides the very valuable and select gallery of the Dutch masters, George IV. added to the Royal Collection, between 1815 and 1821, a series of thirty-eight portraits of distinguished personages, sovereigns, military commanders, ministers, and ambassadors, English and foreign, who had taken part in the continental wars and the negotiations which succeeded. These are now arranged in the Banqueting Room at Windsor, and are all, with the exception of five, from the pencil of Sir Thomas Lawrence. The contemplated arrangements for the pictures at Windsor and Buckingham Palace were not completed when George IV. died in 1830. King William IV. neither had, nor pretended to have, any taste for the fine arts, but he was a more genuine character than his brother, and his understanding, if not very elevated or cultivated, was without affectations and perversions. He came to the throne with a very decided wish to do what was right, kingly, and popular. Though himself no great reader, he commenced the formation of a royal library, to replace that which his father had collected, and which his brother had given away. By his order all the pictures accumulated at Kensington Palace, (hundreds of which I remember to have seen lying in heaps one against another, with their faces to the wall, while even those which were hung up were ill arranged, ill lighted, and almost inaccessible to the public) were

removed to Hampton Court, for the purpose of being placed in order, and thrown open to the people without any other restriction than the presence of a few authorised keepers and officers, to guard the pictures from wanton injury. These views have been sanctioned and carried into execution during the reign of her present Majesty, in what manner and with what success we shall examine presently. The Queen is understood to have a genuine feeling for art, and the wish to extend to artists a truly royal patronage. As yet the pictures ordered by her Majesty have been chiefly on a small scale and for the decoration of her private apartments; but the position of a youthful sovereign who, with a nominally immense, but really limited revenue, for the disposal of which she is called to account before that most capricious and vulgar tribunal, public opinion, is in some respects a hard trial; and the manner in which all subjects connected with the fine arts have hitherto been discussed in the House of Commons, and disposed of by our government, does us, as a nation, little honour. Still there is hope for us: the spread of public taste and intelligence, rumours of grand undertakings now under consideration, encourage us to look forward to a reign illustrated by such peaceful and enduring glories as shall connect in the memory of man, to all future ages, the munificence and greatness of our present sovereign with the improvement, the happiness, and the gratitude of her people.*

* Since the above was written, Her Majesty has added to the royal collection a large and splendid picture by Rubens, of which a particular description is given in the catalogue of the gallery at Buckingham Palace: and Prince Albert has recently purchased the small but valuable collection of Professor d'Alton, of Bonn.

C A T A L O G U E

OF THE

PICTURES IN THE STATE-ROOMS OF WINDSOR CASTLE.

BEFORE the rebuilding of Windsor Castle by George IV. the state apartments through which the pictures were distributed were fourteen in number, and the pictures amounted to about 200. The number of pictures is now 208, distributed through twelve rooms, which are freely open to the public every day of the week from nine in the morning till dusk, and every Sunday after church-time. It is the custom to give a gratuity to the person who shows the pictures, proportioned to the number of the party. The destination of these rooms must have been known to Sir Jeffrey Wyattville the architect, and those who had the charge of the royal collections from the time the alterations were planned : yet no distinct idea of adapting them in their interior arrangements to the purpose for which they were certainly and ultimately intended, seems to have been entertained by any of the persons in office. The choice of the decorations and hangings, on which, as everybody knows, so much of the effect of the pictures must depend, appears to have been abandoned to chance and the pleasure of the royal upholsterers. What shall we say of a room hung with pale blue glossy satin, and frames part silver and part gold, enclosing some of the richest and deepest-toned pictures? Such an instance of unpardonable carelessness, of utter bad taste, of total discrepancy between the means employed and the end in view, one might seek in vain anywhere else ; neither is it possible to guess upon what principle the selection has been made of the pictures to be hung in these royal apartments. If the choice was guided by any of the historical

and poetical associations connected with Windsor, why have the portraits of Queen Elizabeth and the gallant Surrey been banished to Hampton Court? why are the least interesting of the Holbeins here—the finest and the most interesting elsewhere?

The Van Dyck room, in which visitors love to tarry, is beautiful, and, generally speaking, well arranged, though some of the pictures suffer cruelly from being hung in the worst possible light; and two of them at least are mis-named.

In the Rubens room there are three pictures which certainly were never touched by his hand, while a very fine picture of the master is very ill-placed at Hampton Court.

As it is not always possible for the visitor to linger long enough among the pictures to exercise his own judgment and taste, I will venture to point out a few of the most remarkable either for beauty or historical interest. In the Van Dyck room the finest and most celebrated picture is the King Charles on horseback, No. 21: among the most interesting and beautiful may be mentioned Lady Venetia Digby, (No. 6) and the half-length of Henrietta Maria, the face seen in three-quarters (No. 5). What can exceed in youthful grace the two young Villierses and the group of the royal children?—but there is no fear that any of the Van Dycks will be passed over without their due share of attention. The pictures by Claude (of which there are five, Nos. 36, 41, 106, 125, and 132), are genuine and beautiful, though not first-rate works of the master. Those by Gaspar Poussin (Nos. 102, 109, 116, 120), are exceedingly fine. Titian's picture of himself, and the Venetian senator (No. 54); the two portraits by Van Cleve (Nos. 61, 62), those by Parmigiano, Bassano, and Holbein (particularly Nos. 54, 80, 115), the beautiful sketch by Rubens (No. 89), and the fine Berghem (No. 131), should be noticed particularly. In

the Rubens room his own portrait, that of his wife, and the two landscapes, are celebrated pictures. I think it unnecessary to say anything of the portraits in the Waterloo Chamber; the attention of the spectator will probably be directed by his individual associations and predilections; but without doubt the best picture is the portrait of Pius VII., and the worst that of the Duke of Wellington. The portrait of Prince Schwarzenberg, and several others, are in a bad state from the effects of a chill, which has rendered them partially invisible. In this room an opera-glass will be found useful; some of the pictures are hung much too high; and of one or two it may be said, that if they were hung out of sight entirely it would be no great loss; neither as pictures nor as personages do they figure advantageously here. But such reflections I leave to the discretion (or indiscretion) of the visitor. In the following catalogue all those pictures which are to be found in the list of King Charles's pictures are marked K.C.C., and those which I have been able to identify in King James's catalogue are marked K.J.C., and the number appended.

The pictures are here numbered in the order they are now arranged and shown.

THE VAN DYCK ROOM.

* * In this room all the Pictures are by VAN DYCK.

Over the Door.

1. The Duke of Berg.

More properly Henry Count Van den Berg. Half-length, in an oval. A stern soldier with a grizzled beard, grasping a truncheon. Very fine and animated.

THIS Count de Berg (or Berghe) was created counsellor of state, and grand master of the artillery by Philip III. of

Spain; and at the time this picture was painted he commanded the army in the Netherlands for Philip IV.

There existed, I believe, no *duke* of Berg from 1609 to 1666. In King Charles's catalogue is a portrait answering the description under the name of Count Henry Vanderborcht; and in another place it is spelled Vandenburg.

Engraved by Paul Pontius: and by De Marcenay.

2. King Charles I., his Queen Henrietta Maria, and two of their Children (Prince Charles, then about three years old, and the Princess Mary: not the Duke of York, as here inscribed).

THE king is in a black dress laced with silver tissue, seated in a very easy and elegant attitude. The eldest child, in dark-green velvet, is leaning on his knee; the queen, in amber-coloured satin, holds her infant in her arms. Two of the queen's favourite dogs are introduced. On a table near the king is a crown and sceptre. A dark crimson curtain forms part of the background; and beyond, on the left, the Tower of London is seen in the distance.

This picture is said to be the first which Van Dyck painted for King Charles, about 1632, soon after his arrival in England; for it appears by official records that in July, 1632, Van Dyck was paid "for one great piece of his Majestie, the queen, and their children, one hundred pounds."* The arrangement of this picture has all the quiet elegance of Van Dyck; and in the painting, more particularly in the figure of the little prince, in front, we see the result of his Venetian studies in the warm depth of the tone, and the mellow touch; the hands are, as usual, very fine. It is hardly possible, remembering the sorrows and the troublous times which afterwards burst on this devoted family, to look without an emotion of pitying complacency on this representation of

* In the Orleans Gallery there was a duplicate of this fine picture which had belonged to the Duke of Orleans, who married the daughter of Charles I.: it came to England with the Orleans Gallery, and was sold to Mr. Hammersley for 100 guineas. It is now in the possession of the Duke of Richmond.

domestic happiness, security, and royal dignity, set forth in all the enchanting illusion of art.

This picture was brought from Kensington; it stands No. 173 in King James's catalogue, where it is properly styled Charles I., his queen, with Prince Charles and the Princess Mary. The Duke of York was not born in 1632. A study in chalk for the drapery of queen Henrietta was in the Lawrence collection.—(K.C.C., K.J.C. 173.)

C. 11 ft. by 8.

Engraved by Baron, by Cooper, and by Strange; in the last the king is omitted.

3. The Duchess of Richmond. Full-length, in white satin, with the attributes of St. Agnes.

Mary Villiers, only daughter of the first Villiers, Duke of Buckingham, the favourite of James and Charles, married about the time this picture was painted James Stuart, Duke of Richmond and Lennox, noted for his devotion to the cause of King Charles.* She survived three husbands and her only son, and died in 1685.

C. 7 ft. 3 in. by 4 ft. 5 in. (K. C. C., K. J. C. 742.)

Engraved by Bockman.

4. Thomas Killigrew and Thomas Carew. Half-lengths, in one picture.

Killigrew, the pale, pensive-looking, fair-haired young man, who holds a drawing in his hand, was at this time page of honour to Charles I., and we see no traces here of what he afterwards became, the all-licensed jester of the profligate court of Charles II., unless, what seems likely, that having learned in the vicissitudes of his early life to be a profound, and perhaps melancholy thinker, he found it advisable, after the Restoration, to make "Folly his stalking-horse, and under presentment of that to shoot his wit." His reprimands to Charles were sometimes as severe as they were witty and merited.

Carew is seen nearly in profile. He was gentleman of the privy chamber to Charles I.—a wit and an admirable poet; some of his lyrics are exquisite. It appears that he and Killigrew had a dispute in presence of Cecilia Crofts (afterwards the wife of Killigrew), so remarkable as to

* She had previously married Lord Herbert, and is introduced as a young bride into Van Dyck's picture of the Pembroke family, at Wilton, but was a widow within the year.

become the talk of the whole court ; and this picture seems to have been painted (in 1638) as a memorial of the circumstance, for whom I cannot make out. It is not in the catalogue of King Charles's pictures. It was purchased by Frederick Prince of Wales from Mr. Bagnols, a person whom he employed to collect his pictures.

C. 4 ft. 2 in. by 3 ft. 4 in.

5. Henrietta Maria, Queen of Charles I., youngest Daughter of Henry IV. of France.

Half-length, in white satin. The royal crown and a red rose are on the table near her.

HENRIETTA MARIA was born in 1609, and was only a few months old when her father was assassinated. She was united to Charles I. in 1625, and died, in 1669, at the convent of Chaillot, near Paris, which she had founded in the early days of her widowhood. "She was rendered interesting by the sorrows and vicissitudes of her life, but too much importance is attached to her character and influence over her husband in the histories of that time : she was a clever and fascinating, but superficial and volatile woman. When she rushed through a storm of bullets to save a favourite lap-dog ; and when, amid the shrieks and entreaties of her terrified attendants, she commanded the captain of the vessel in which she fled to France to 'blow up the ship rather than strike to the parliamentarian,'—it was more the spirit and wilfulness of a woman who, with all her faults, had the blood of Henri Quatre in her veins, than the mental energy and resolute fortitude of a heroine."

Of the numerous portraits which Van Dyck painted of her this is the most attractive, and gives us a strong impression of the lively, elegant, wilful Frenchwoman, whose bright eyes and caprices so fascinated her husband. Davenant styles her very beautifully "the rich-eyed darling of a monarch's breast." This picture hung in Charles's bed-room.

(K.C.C., K.J.C. 93.)

6. Anastasia Venetia, Lady Digby.

DAUGHTER of Sir Edward Stanley and Lady Lucy Percy, and wife of that extraordinary man, Sir Kenelm Digby; full-length, seated, in loose drapery; the head extremely fine; the countenance beautiful, dashed with a little haughtiness and thoughtful melancholy shadowing the ample brow, while the eyes look forth soft and clear, and the delicate mouth is compressed as if by some inward and conquered sorrow.

The three angels crowning her above; the doves under her left hand; the serpent twined round her arm, without power to wound; the Cupids prostrate under her feet with their arrows broken and torch extinguished; and the figure of Slander, with the hands bound, defeated, and unmasked, all refer to the lady's triumph over the attacks of calumny. The nature of these attacks, and her personal character and destiny, are wrapped in considerable mystery. Lord Clarendon merely alludes to "her extraordinary beauty and as extraordinary fame," as matters of public notoriety. She was found dead on her couch one morning, and is thus represented in a ghastly picture at Althorp. Her husband, who loved her to madness, and who piqued himself on being an adept in medical and occult science, was supposed at the time to have hastened her death by certain potions he had administered to her for the purpose of heightening her charms. She died in 1635.

Of this portrait Hazlitt said strikingly and truly, "that it would be next to impossible to perform an unbecoming action while it hung in the room."

A small finished study for this fine picture was in the possession of the late Sir Eliab Hervey.

(K.J.C., 771.)

7. George Villiers, second Duke of Buckingham, and his brother, Lord Francis Villiers, as boys.—Full-length figures, standing.

THE first lived to be the versatile, dissipated favourite of Charles II.; the other, remarkable for his accomplishments and extraordinary beauty of person, was killed in the civil wars at the age of nineteen.* This picture, for the unaffected youthful elegance of the figures and the life and lustre of the colouring, ranks as one of the most perfect of Van Dyck's works. In James II.'s time, and long after, it was at Kensington, whence it was removed hither by George IV. It finds a fit place here, these two young men having been after the assassination of their father taken under the special protection of King Charles, and brought up with his children.

(K.J.C., 749.)

Engraved by M^cArdell.

8. The Prince of Carignano.—Half-length, in armour, holding a truncheon; the left hand resting on his helmet; remarkably fine.

THIS is Thomas Francis of Savoy, Prince of Carignano, fifth son of Emanuel Duke of Savoy: he was a celebrated military commander, and grandfather of Prince Eugene. He died in 1656. There is a duplicate of this picture at Munich; and a fine equestrian portrait of the same prince in the royal collection at Turin.

Engraved by Paul Pontius.

* "The Lord Francis having his horse slain under him got to an oak-tree in the highway about two miles from Kingston, where he stood with his back against it defending himself, scorning to ask quarter, and they barbarously refusing to give it, till with nine wounds in his beautiful face and body he was slain."—*Vide* Clarendon.

9. Queen Henrietta Maria.

The face in profile.

(K. J. C., 441.)

Engraved by Robinson, 1827.

10. Madame de St. Croix.

MORE properly the Princess Beatrice Constance de Cantecroye (of Brabant). Full-length, in black, in the act of ascending a step; eminently ladylike.

I should think that Sir Thomas Lawrence had in his mind the action and turn of this figure when he painted the full-length of Lady Londonderry.

The old engraved half-length from this picture, agreeing in the most minute particulars of feature and dress, is by a cotemporary engraver, Peter de Jode, and inscribed Beatrix Cosantia Cantecroyana. I have heard of a duplicate in the possession of William Russell, Esq.: of the personal history of the lady I can learn nothing.

11. The Children of Charles I.—Five figures, full-length.

PRINCE CHARLES, then seven years old, with his hand on a large dog; the Princess Mary; James Duke of York, then four years old; the Princess Elizabeth; and the Princess Anne, who died an infant.

This beautiful family group was painted by Van Dyck in 1637; it hung in Charles's breakfast-room at Whitehall. After the dispersion of his pictures it was for some time lost sight of, and was purchased by George III. from the Earl of Portmore.

(K. C. C., K. J. C., 483.)

Engraved by Cooper, 1762.

12. Charles I.—Three Heads in three points of View: front, profile, and three-quarters. His long dark hair, parted on his brow, falls over his rich lace collar.

This beautiful picture was painted about 1637 for the purpose of

being sent to Rome to Bernini, who executed from it a bust in marble. It is a well-known tradition that Bernini, on seeing this portrait, was so struck by the melancholy, or, as he termed it, fatal (*funesta*) expression, that he prophesied the violent end of the original. The picture remained in his possession, and was transmitted to his descendants, from whom it was purchased by Mr. Irvine, and sent to England in 1803 : in the year following it was bought by Mr. Champernowne for 450 guineas, from whose possession it passed into the hands of Walsh Porter, and, after his death, became the property of William Wells, Esq., of Redleaf. The last-named gentleman ceded it to George IV., whose earnest wish to possess it was not to be gainsaid ; Mr. Wells receiving only the price he had paid for it, 1000 guineas.*

C. about 2 ft. 8 in. by 3 ft. 4 in.

Engraved by W. Sharp.

13. Queen Henrietta Maria.—Front view, in white satin, a chain of jewels over the right shoulder.

It is the least handsome, but not the least interesting, of all her portraits. The countenance has a melancholy expression, and the eyelids look as if heavy with tears. This was one of the latest pictures which Van Dyck painted of her, and (with the profile, No. 9) was intended to be sent to Bernini, the Italian sculptor, as studies for a bust ; but the troubles of the Royal family intervening, this design was abandoned. The two pictures belonged to George IV. when Prince of Wales, and used to hang at Carlton House.

Engraved by P. de Jode.

* Bernini's bust was destroyed when the palace of Whitehall was burned in 1697. The original letter which Queen Henrietta Maria wrote to Bernini in 1639, thanking him for the bust, and expressing her entire satisfaction, had been preserved in the family as a testimony of the authenticity of the picture, and was sent to England with it. "This curious document was put into a slight frame, with a glass, by Mr. Buchanan, and delivered by him to the late Mr. Henry Tresham, R.A., on account of Mr. Champernowne, when the picture became the property of that gentleman ; and it is believed that it remained in the possession of Mr. Tresham at the time of his death. The late Walsh Porter purchased the picture from Mr. Champernowne ; but he either was not aware of the existence of this document, which ought never to have been separated from the picture, or Mr. Champernowne had himself forgotten the circumstance. It was no doubt sold at the sale of Mr. Tresham's effects, or has passed into the hands of his relatives."—Buchanan, vol. i. p. 184. For the letter, see Bottari's "Lettere sulla Pitture," vol. v. No. 23 ; and a translation may be found in Dallaway's Edition of Walpole's Anecdotes, vol. ii. p. 110.

14. The Countess of Carlisle.

LUCY PERCY, daughter of Henry Percy, Earl of Northumberland, and wife of James Hay, Earl of Carlisle. Full-length, in a dress of crimson satin; dipping her hand in a fountain; very elegant, with much intellect and archness in the countenance. She was celebrated by all the wits and poets of her day; meddled with politics, not much to her own credit, and is said to have perplexed the king's affairs by her intrigues. In Waller are some elegant verses addressed to her, and a most elaborate panegyric on her may be found in Fenton's Notes to Waller's poems. She died in 1660.

Engraved by P. Van Gunst.

15. Sir Kenelm Digby.—Half-length, seated; near him, on the right, a celestial sphere.

THE head full of power; the features coarse; very like the fine full-length (by Janssens) now at Althorp: the sphere alludes to his studies in astrology, which, together with love and vanity, seem to have troubled the intellect of this strange but gifted man. (See No. 6.)

This picture was formerly at Buckingham-house; and more recently was brought here from Kensington.—(K. J. C., 745.)

C. 3 ft. by 2 ft. 4 in.

Engraved by P. van Voerst; and by Gaywood.

16. Charles II. when a Boy about nine or ten years old.

Full-length, front view; in armour, leaning on a plumed helmet, and holding a pistol in his right hand.—(K. J. C., 753.)

A first sketch for this picture is in the possession of the Rev. H. Wellesley.

C. 4 ft. 11 in. by 4 ft. 3 in.

Engraved by P. de Jode; and by Mouzyn.

17. Portrait of Van Dyck: head seen in three-quarters, with his right hand on his breast.

FULL of elegance and spirit; it has been much patched and painted over, and was formerly in a small oval; this portrait belonged to his patron Charles I., and is 124 K. J. C.

2 ft. 6 in. by 1 ft. 11 in.

18. Queen Henrietta Maria.—Full-length, in white satin. On a table near her the Royal Crown, and a red rose in a vase.

There is something faulty in the arrangement of the lines of the curtain behind her, which projects into a corner just where it ought not—between the head and shoulders. The countenance has more of thought and dignity than in the half-length (No. 5); the figure justifies the appellation given to her somewhere of “the most ladylike of queens and of women.” A beautiful whole-length of Henrietta Maria, nearly similar, and I think finer than this, is at Althorp; another is in the possession of Lord Ashburton; another at Warwick Castle; a fifth is at Woburn; Lord Clarendon has a sixth, and, I believe, a seventh went to Russia with the Houghton Collection: all these are whole-lengths. Van Dyck painted this queen twenty-five times for the king and his courtiers, and there is in Grainger a list of twenty-five engraved portraits of her: she was pretty, and a queen; it was, therefore, a fashion to possess and adore her picture, and to celebrate her charms. Waller has paid his tribute with characteristic felicity and elegance:—

“Could Nature then no private woman grace,
Whom we might dare to love, with such a face,
Such a complexion, and so radiant eyes,
Such lovely motion, and such sharp replies?
Beyond our reach, and yet within our sight,
What envious pow’r has plac’d this glorious light?”

Engraved by P. Van Gunst, I believe from the Houghton picture.

19. The Countess of Dorset.—Full-length, in white satin. The back-ground a rocky landscape.

THIS has been supposed to represent the famous Anne Clifford, Countess of Cumberland, Dorset, and Pembroke; but it is too young for her, who must have been more than forty

when Van Dyck came to England. I have no doubt that it represents Mary Curzon, wife of Edward, fourth Earl of Dorset, who died in 1652.—(K. J. C., 740.)

This is said to be a copy after Van Dyck, and its general inferiority to the other pictures here proves this. The original is at Knowle Park.

20. Three of King Charles I.'s Children : Prince Charles, the Duke of York, and the Princess Mary (afterwards Princess of Orange).

Figures full-length, with two dogs.

The original and the most charming of the numerous pictures of the same subject scattered through various collections. This was formerly at Buckingham Palace, and brought hither from Kensington: it is 155 in King James's Catalogue. There is a fine duplicate at Dresden, another at Turin, and a third at Wilton House, also very fine.

An original study after nature for the head of the little Duke of York (in a cap), finely executed in chalk, life-size, is now in the possession of the Rev. H. Wellesley.

C. 4 ft. 4 in. by 5 ft.

Engraved by Strange; and by Le Blonde. There is also a superb lithograph by Haefstängel.

21. Charles I.

IN armour, mounted on a grey horse, finely foreshortened, as if advancing from under a lofty archway: the figure is seen almost in front, the hair gracefully parted, and falling on his shoulders; he holds a truncheon in his hand: on the right stands St. Antoine, Chevalier d'Epéron, his equerry, holding his helmet, and looking up to him with a keen, anxious, animated expression, which well contrasts with the sedate and contemplative dignity in the head of Charles. St. Antoine had been equerry to his brother, Prince Henry; he was a knight of Malta, and was sent over to England by Louis XIII. with a present of six horses.

This fine picture was painted soon after Van Dyck's arrival in England: on the dispersion of the royal collection it was bought by

Remée Van Lemput, a Dutch painter settled in England, for 200*l.* : after the Restoration he demanded 1500 guineas for it, but it was recovered by a legal process, and removed to Kensington Palace, where this picture and the family picture (No. 2) were placed as they are here, at either end of a gallery.—(K. J. C., 880.)*

C. about 10 ft. 6 in. by 8 ft.

Engraved by Baron.

22. A Portrait of a Gentleman, the face seen three-quarters.—Half-length; in black, with a falling ruff; a glove on his right hand; his left, ungloved on the hilt of his sword.

CALLED here Jan Snellincks, which is a mistake; the painter Snellincks (or Snelling) was a very old man when he sat to Van Dyck, and the contemporary engravings having been compared with this picture, it is clear that it represents a very different person.

K.J.C., No. 1177, is a miniature portrait of Snellincks, in a tortoiseshell case, which ought to be somewhere in the royal collection.

THE QUEEN'S DRAWING-ROOM.

Over a Door,

23. Portrait of a Child: full-length, standing, in a blue velvet robe, holding some fruit in his hand.

SAID to be Henry Duke of Gloucester, youngest son of Charles I., which is very probable; and also said to be by

* In Smith's Catalogue it is said that King Charles presented a duplicate of this picture to Sir John Byron, of Newstead Abbey, which is now in possession of Lady Warren, of Stapleford, and that another duplicate, or copy, is in possession of the Earl of Warwick. There exist, in different collections in England and on the Continent, thirty-six portraits of King Charles by the hand of Van Dyck.

Van Dyck, which is impossible, for of his mind and hand it bears no trace whatever.*

Over another Door,

PAUL VANSOMER.

24. William, third Earl of Pembroke, Lord Chamberlain in the reign of James I.—Three-quarters, in black, with the Order of the Garter, and the staff of office.

A FINE spirited portrait.

Engraved by Simon Pass.

ZUCCARELLI.

NINE LANDSCAPES :

25. Jacob watering his Flock.
26. The Meeting of Isaac and Rebecca.
14 ft. 7 in. by 7 ft. 4 in.
27. The Finding of Moses.—Painted for George III. in 1765, as a companion to the last picture.
28. Landscape with Figures.
29. Landscape with Figures.
30. Landscape with Figures, Dogs, and Horses.
31. Landscape with Figures.
32. Landscape with Figures and Water-fowl.
33. Landscape with Figures.†

* No. 739 in King James's Catalogue is a portrait of Henry Duke of Gloucester, by Sir Peter Lely, which I presume to be this picture.

† In the corridor of the private apartments are fifteen other landscapes by Zuccarelli, of a smaller size, and I think superior. They were all, except the large picture of the Finding of Moses, purchased with Mr. Smith's collection (see p. 217), and several have been engraved.

Francesco Zuccarelli, a native of Tuscany, came to England in 1752: he was one of the first members of the Royal Academy when it was founded in 1768, and realised a good fortune by the patronage he received in England. He lost it, however, after his return to Italy, and was reduced to poverty. These landscapes are fair examples of his general style, of which the great and unredeemable fault is its insipidity. His figures are well designed—have a sort of prettiness and propriety, and one cannot say that any part of his pictures is ill drawn or ill executed, and yet the whole is intolerable—or, what is worse, just “so tolerable as not to be endured.” Painted, it should seem, for Dante’s Limbo of Mediocrity—“Non ragionam di lor, ma guarda e passa!”

THE QUEEN’S CLOSET.

CARLO VEYRIES (or VARIS).

34. View of an Italian Seaport.

OF the artist I know nothing. The four marine views by him in this room are all of the same size, 4 ft. by 3 ft. 11 in., and were brought here from Buckingham-house: they probably formed part of Mr. Smith’s collection bought by George III. (vide p. 217), and have little merit.

HOLBEIN.

35. Portrait of Henry VIII: three-quarters; front face, in a hat and feather, holding his glove.

FEEBLE for Holbein and inferior to the head now at Hampton Court. A duplicate is at Petworth.

Engraved by Vertue; and in Lodge’s Portraits.

CLAUDE.

36. Landscape.

A HERDSMAN is driving five oxen through a stream: to the left is a clump of trees, partly hanging over the water, and a road leading to a round tower and other buildings; in the middle distance a bridge. I take this to be No. 83 or 85 of the *Liber Veritatis*.

Engraved by Newton?

37. Portrait of a Falconer feeding a Hawk on his Hand.

AN admirable early portrait of the Florentine school, but not by Lionardo da Vinci, to whom it is here attributed.

I presume No. 516 K. J. C., where it is, without a shadow of reason, attributed to Giorgione.

P. 1 ft. 10½ in. by 1 ft. 5½ in.

HOLBEIN.

38. Thomas Howard, Duke of Norfolk; half-length; with the insignia of the Garter; the white staff of Lord Chamberlain in one hand, and his baton as Earl Marshal in the other.

THIS was the father of the accomplished Earl of Surrey, who was beheaded by Henry VIII. He was condemned to the same fate, but the king died on the night before he was to have been executed.

There exist several duplicates of this picture; one very fine is in the possession of the Duke of Norfolk.

Engraved by Vorstermann.

GERARD HONTHORST.

39. James, first Duke of Hamilton.—Half-length, in black, wearing the Order of the Garter, the star embroidered on his cloak.

THIS nobleman, espousing warmly the cause of Charles I., was beheaded a few weeks after him in 1649. He had been previously imprisoned in Windsor Castle.

This is a fine portrait, not unworthy of Van Dyck, particularly the hands. I am inclined to think that it is by Adrian Hannemann. It is much more like his manner than that of Honthorst.

40. King Edward VI., not quite full-length, in a red robe, trimmed with fur, and white embroidered vest; his hand on a poniard.

THE mild, feeble, and delicate air of the head contrasts strongly with that of his bluff father on the other side. He died in 1553, at the age of sixteen. K. C. C., but not there attributed to Holbein. K. J. C. 89.

Engraved by Simon Passe (*bust only*).

CLAUDE.

41. Seaport.—Morning.

IN the foreground a man in red, another in blue, leaning on a cask, and three other figures; a boat, in which are four men, is approaching the shore; on the left a large clump of trees, and ruined columns; and a lighthouse in the distance.

REMBRANDT.

42. Head of a Young Man in a Turban.

AN early and not very good picture of the master.

VAN DYCK.

43. The Virgin and Child.

THE Virgin is habited in a pale red dress, a blue mantle covering her knees; she is bending over the Infant, her face seen nearly in profile; her left hand sustains the head of the Child, which lies extended in her lap, his face uplifted to hers; her right hand is pressed on her bosom. K.J.C. 464.

A duplicate of this picture is in the collection of Henry Hope, Esq.

C. 3 ft. 9 in. by 2 ft. 11 in.

Engraved by H. Snyers.

CARLO VEYRIES.

44. An Italian Sea-port.

OLD TENIERS.*

45. Interior of a Picture Gallery; with Four Figures.

THIS picture and the companion, No. 48, are hung too high; out of the reach of criticism, if not out of sight.

46. A Holy Family.—Three figures, life-size.

AN angel is adoring the holy Infant, asleep on the mother's knee. The design of the Virgin, the colouring and draperies, may be referred to the Florentine school; but it is not a pleasing picture.

Attributed here to Sebastian del Piombo, but it is more like Maso di San Friano.

DAVID TENIERS.

47. A Rocky Landscape, with figures.

A HERDSMAN is driving three cows and some sheep over a road towards the right, preceded by a boy playing on a pipe, and followed by a woman bearing a milk-can on her head; in the distance a lofty eminence surmounted by a castle.

The composition of this picture is exceedingly fine, but it is flat in effect and cold in tone, beyond what is usual with Teniers.

C. about 3 ft. by $2\frac{1}{2}$ ft.

OLD TENIERS.

48. Interior of the Laboratory of a Chemist or Physician, with Seven Figures.

CARLO VEYRIES.

49. An Italian Sea-port.

BAROCCIO.

50. A Nativity.—Four Figures, much less than life.

EVERY way poor and mediocre. (This may be in K. J. C., No. 1035.)

* So called to distinguish him from his son David Teniers, a far superior painter.

51. A Head: life-size.

ATTRIBUTED to Gerard Douw.

RUBENS.

52. John Malderus, Bishop of Antwerp.

A HEAD admirably painted, formerly attributed to Van Dyck, by whom there is a portrait of this bishop full-length.* The expression is that of a man of strong but coarse character, and a good deal of jovial humour.

About 1 ft. 8 in. by 1 ft. 6 in.

GIACOMO BASSANO.

53. Portrait of a Man, in a black furred gown and long white beard.—Three-quarters: holding his cap in his right hand, and a glove in his left.

A FINE old Venetian head. (Perhaps in K.J.C., 913.)

TITIAN.

54. Portraits of Titian and the Chancellor Andrea Franceschini, in the same picture.—Half-length.

ANDREA FRANCESCHINI is seen in front in a robe of crimson (the habit of a cavaliero of St. Mark); he holds a paper in his hand. The acute and refined features have that expression of mental power which Titian without any apparent effort could throw into a head. The fine old face and flowing beard of Titian appear behind. This admirable picture belonged to Charles I., and was sold for 112*l.*; how it was restored to the royal collection I do not know. I find it in King James's catalogue, No. 293, under the name of Titian and Aretine,—an obvious mistake. The head of the senator bears no resemblance whatever to the well-known portraits of Aretino; while there is an engraved portrait of Franceschini, also after Titian, and on comparing this print with the picture before us the identity of the two heads cannot be doubted for a moment.

* Engraved by Lommelin.

Andrea dei Franceschi (or Franceschini) was Grand Chancellor of Venice in 1529. He was a learned man and a patron of art. We read in the "Life of Titian" that several persons of high rank and consideration, who sat to him, desired to have his own head introduced into the same picture as a mark of their friendship for the artist.

C. 2 ft. 9 in. by 3 ft. 1 in.

CARLO MARATTI.

55. An Infant Christ: the figure life-size, surrounded by a wreath of flowers.

GUERCINO.

- 56 St. John in the Wilderness. — Half-length, holding the cross of reeds, and filling a cup from a fountain. Perhaps in K.J.C., 567.

57. Portrait of Erasmus.—Less than life, the hands partly seen.

With the inscription:—D. Erasmus Roterodamus, Vixit an LXX. obiit V. id. IVL. Anno MDXXXVI. 15. G.P. 37.

Copied by George Penz, of Nuremberg, from a well-known picture by Holbein. It was brought by the Marquis of Hamilton from Nuremberg, and presented to King Charles I.

Penz was a celebrated engraver; had studied in his native place under Albert Durer, and at Rome under Marc Antonio. The name is written indifferently Pentz and Spence, and also Gregory Peins. For an account of Erasmus see the catalogue of the Hampton Court pictures farther on.

CARLO VEYRIES.

58. An Italian Seaport.
-

THE KING'S CLOSET.

SIR ANTONIO MORE.

59. The Emperor Charles V. in Armour, a truncheon in his right hand.—Half-length.

OF this picture of Charles V. it is scarcely possible to form a judgment, owing to the unfavourable position in which it is hung, which, considering the interest of the subject and the celebrity of the painter, is to be regretted. (K.C.C., K.J.C., 202.)

PARMIGIANO.

60. A Man's Head.

VERY fine and full of character, with a peculiar expression of subtlety in the countenance, not easily forgotten.

VAN CLEVE.

61. The Wife of Van Cleve, in a white Coif, and holding a Rosary.

62. The Companion, Van Cleve himself, in a black Cap and furred Gown; one hand seen.*

THESE heads are most admirably painted, full of nature and character, and warmly and clearly coloured,—superior, in my opinion, to anything of Holbein's we have in this collection.

Joas Van Cleve (or Sotto Cleve) was a disciple of Quintin Matsys, and came to England in the time of Philip and Mary. He was in hopes of being patronised by the king; but just at this period some of Titian's pictures arrived in England, and Philip had no eyes but for them. Van Cleve, who was already half mad with self-conceit, thereupon became perfectly insane, and was placed in confinement. This must have been about 1554; so that the date of his death in the biographies (1534) is a mistake. He died about 1556.

These two portraits were purchased by Charles I.

* The head of Van Cleve has been engraved for Major's edition of Walpole's *Anecdotes of Painting*, vol. i.

JOHN BREUGHEL.

63. A Flemish Fête, with numerous Figures.

A SMALL picture, minutely finished.

There were four painters of this name living about the same time. John Breughel was distinguished as the *Velvet Breughel*, "because he was generally dressed in velvet, an expensive habit," and one unusual for a painter in those days.*

On copper, 2 ft. 3 in. by 1 ft. 6 in.

GUIDO.

64. St. Catherine of Alexandria.—(See p. 155.)

A SMALL and very beautiful picture. She is seated on the ground looking up to heaven, from which an angel descends with the palm-branch; the wheel, the instrument of her martyrdom, is on her left. The head is noble, the colouring bright, the execution most carefully finished.

The figure and attitude are precisely those of the female in the foreground of Guido's famous picture of the "Massacre of the Innocents;" the expression only is changed.

About 10 in. by 8 in.

CARLO DOLCE.

65. A Madonna.

A SMALL head of the Mater Dolorosa, wrapped in the blue mantle, with the face looking down; of which there are endless repetitions, and this is not one of the best.

On copper, 10 in. by 8½ in.

ERASMUS QUELLINUS.

66. The Interior of a Picture Gallery.

HE has here introduced portraits of artists of that time (about 1625)—his own figure in black in the left corner—and some well-known pictures.

* Heineken says, "Il fut appelé *Fluwelen*, c'est à dire de *Velours*, à cause de la finesse de son pinceau."

QUINTIN MATSYS.

67. The Misers; or, more properly, the Money-Changers.

Two figures, half-length, at a table, counting money.

A CELEBRATED picture, of which there exist repetitions in various galleries, and many engravings and copies. One was in the Houghton Gallery; there is another at Hinchinbroke (Lord Sandwich's): a third in the museum at Berlin.

The expression in the countenances—so characteristic and so cleverly marked; the sordid exultation in the man looking up—the intent abstraction of the man writing; the splendour of the local colours, and the exquisite painting of the details and accessories, render this picture very remarkable, considering the period at which it was painted (about 1480). The execution is in the manner of the time, hard and dry.

There is a romance in the story of Quintin Matsys which lends additional interest to his works. He was the son of a blacksmith at Antwerp, and followed the same calling till he was twenty. He had fallen in love with the daughter of a painter, and had won her affections; but the father refused to marry his daughter to any one who was not of his own profession. Quintin, not disheartened, quitted his anvil, and applied himself to the study of painting. His bodily constitution appears to have been at all times too weak for his former occupation. It is not known under whom he studied; but he became eminent in his new profession, and obtained the hand of his mistress. He died in 1529, at the age of seventy. Sir Joshua Reynolds, in speaking of his largest and most celebrated work, the "Pietà," at Antwerp, says "that some of the heads are not exceeded by Raphael, and even resemble his dry manner." The picture before us is all vulgar, servile nature. It is said to have belonged to Charles I., but I do not find it in his catalogue.* It is in K. J. C., 153, "a piece of two Jews."

Engraved by Earlom; and by Fittler.

GUIDO.

68. Head of St. Sebastian.

IN his dark *Caravaggio* manner; and rather above life-size.

* It is singular that Horace Walpole (in general so accurate) should have fallen into the mistake of saying that this picture was painted for Charles I.—*Ædes Walpolianæ*, p. 272.

69. A Man with a sword.

ATTRIBUTED to Spagnoletto. Hung almost out of sight.

JOHN BREUGHEL.

70. The Garden of Eden, with all manner of beasts and birds.

ONE of his minutely finished pictures.

On copper, 2 ft. 1 in. by 1 ft. 6½ in.

CARLO DOLCE.

71. Small Head of Christ.

THIS is even worse, as a picture, than its companion, No. 65 : not only feeble in expression, but out of drawing. Both pictures formerly hung in Queen Caroline's closet at Kensington.

ADAM ELZHEIMER.

72. St. Christopher.

ACCORDING to the legend, St. Christopher, in a vision, bore the infant Saviour across a river.

In King Charles's collection ; and again in King James's Catalogue, No. 152. The same or a similar picture was in the possession of the Duke of Portland in 1757 ; it is engraved by Heath in Forster's British Gallery of Engravings, and was then (1807) in the possession of George Walker, Esq., of Edinburgh.

On copper, 9 in. by 7½ in.

WOUVERMANS.

73. An Encampment.

THIS picture ought to be good, but it is in a very bad condition.

JOHN VORSTERMAN.

74. Windsor Castle in the year 1672.

PAINTED for Charles II. The blue hills are, of course, a

flight of the painter's fancy. He was a disciple of Sachtleven, and was in England for a short time about 1672.

GUERCINO.

75. The Woman of Samaria at the Well.

LIFE-SIZE, three-quarters. The same figure, holding a vase, which he has so often repeated; sometimes with that of our Saviour, and sometimes alone, as here. This is a very good repetition.

TINTORETTO.

76. A Holy Family, with St. Luke and St. Ignatius Loyola worshipping.

FIVE figures; half-length; life-size. One of the numerous votive pictures of this sort which Tintoretto dashed off in a rich careless style.

C. 5 ft. 6 in. by 4 ft.

MIREVELDT.

77. The Antiquarian.

A PORTRAIT, so called, of a fine old man, half-length, in black, with a flowing white beard. He holds a shell in his hand, on which he appears to be discoursing—

——“apply it to your ear,
And it remembers its august abodes,
And murmurs as the ocean murmurs there!”

This picture has been greatly injured and very ill repaired.

Michel Jansen Mireveldt was the finest Flemish portrait-painter of the 16th century, immediately preceding Rubens and Van Dyck. He was without a rival in his own department till Van Dyck appeared. He died very old in 1641. In King Charles's Catalogue I find six pictures by Mireveldt—one the “head of an old man in an oval,” which does not answer to the above. In King James's Catalogue is the portrait of Mireveldt by himself, which I do not find in the Royal collection.

DOMENICHINO.

78. St. Catherine of Alexandria.

Half-length; life-size; holding the palm in her right hand (see p. 155).

It is scarcely possible to mistake Domenichino's female saints and sibyls, from the look of inspired devotion which he threw into the upturned eyes. This is an instance, and the St. Agnes, in the next room, is another.

C. 3 ft. 2 in. by 2 ft. 8 in.

PARMIGIANO.

79. An Officer of the Pope's Guard.

A YOUTHFUL head, quite admirable for spirit, expression, and deep, warm colour.

Dr. Waagen presumes this to be the head of Lorenzo Cibo, of which Vasari speaks in such high terms.*

The costume is not that of the Pope's guard, and the picture stands in King James's Catalogue, No. 482, as "a young man in black—his hand on a sword." If an officer of the Pope it must have been painted at Rome just before the sack of the city by Bourbon, 1527.

C. 3 ft. 2 in. by 2 ft. 7 in.

ADRIAN VANDERVELDE.

80. Landscape with Horses.

IN the foreground, a white and a bay horse, close together, three sheep lying down, and a goat standing; to the left two sheep and a man sleeping under a tree; and farther off a grove of trees, through an opening of which a man is seen driving some cows.†

About 2 ft. by 1 ft. 7 in.

VORSTERMAN.

81. View of Windsor Castle in the Time of Charles II.—(See No. 74.)

About 2½ ft. by 1 ft. 9 in.

* "Il Signor Lorenzo Cibo, capitano della Guardia del Papa e bellissimo uomo, si fece ritrarre da Francesco, il quale si può dire che non lo ritrasse, ma lo facesse di carne e vivo."—*Vasari*.

† I have been particular in describing this picture, as it is not in Smith's catalogue.

GUERCINO.

82. Portrait of Himself.—Three-quarters.

HIS easel, on which is a group of a Cupid and a dog, stands before him; the fault of the whole is, that nature and art are not sufficiently discriminated; the picture introduced is too obtrusive.

Engraved by Bartolozzi.

GUERCINO.

83. St. Matthew Writing his Gospel. Not quite half-length.

EGLON VANDERNEER.

84. The Music Lesson.

A YOUNG lady standing by her virginals; her music-master near her.

The management of this picture is very awkward and tasteless, the figures being too far back. The table covered with tapestry in the foreground appears the principal object. I am inclined to attribute it to Wilhelm Mieris.

2 ft. 5 in. by 2 ft. 1 in.

DAVID TENIERS.

85. A Virgin and Child.

THE Child standing on a Table: the Virgin seen half-length. Landscape background.

Small copy, after Titian. The original, life-size, is in the Belvedere at Vienna.

It is engraved in the work called "The Teniers Gallery;" No. 64.

About 7 in. by 10 in.

86. A Holy Family.

A SMALL easel picture from the Roman school, attributed here to Giulio Romano.

About 11 in. by 9 in.

PETER NEEFS.

87. Interior of a Church.

6 in. by 4 in.

WOUVERMANS.

88. A Landscape and Figures.

IN front, a woman mounted on a horse, and turning her back, is seen ascending a road ; another horse, loaded, is near her ; to the right a shed ; a boy is seated in front, with a white dog lying near ; beyond, to the left, are two figures seated on a bank, and some trees seen against the light sky : very beautifully painted.

About 18 in. square (not in Smith's Catalogue).

RUBENS.

89. Mary Magdalen Anointing the Feet of Our Saviour.

A COMPOSITION of fourteen figures. A small and valuable study, *en grisaille*, for the large picture, formerly in the Houghton Gallery, and now in the Imperial collection at St. Petersburg. The heads of the old men are admirable for spirit ; and the natural grace of a young girl behind, with a basket on her head, is very attractive. The whole is conceived with that dramatic power, and touched in with that vigour and ease, which characterise Rubens when he painted out of his own soul and fancy.

Engraved by Panneels ; Natalis ; and Earlom.

WOUVERMANS.

90. A Landscape.—Companion to No. 88.

THE door of a farrier's shed ; he is shoeing a white horse ; a man on a brown horse is near, and to the right is a man on a grey horse : a mill in the distance.

FRANCIS FRANCKS.

91. Various Objects of Still Life.

It belonged to King Charles, in whose catalogue it is quaintly designated as "A piece of painting of a cabinet, wherein all sorts of paintings are painted; some pictures hanging at the wall, as also of several sorts of drawings as well in red as in black chalk; vases, with books and many other things: painted upon a board. The which piece was brought by the Lord Marquis of Hamilton from Germany, and given to the king."

About 4 ft. by 2 ft. 11 in.

HENRY STEENWYCK, the Younger.

92. St. Peter released from Prison.

THE figures are here subordinate to the architecture, in which Steenwyck excelled, as his particular province of art. He was in England in 1629, and employed by Charles I.* Several of his pictures are at Hampton Court.

K. C. C. K. J. C.

93. A Man Writing in a Book.

CALLED the Gardener of the Duke of Florence: attributed here to Andrea del Sarto.

A very good portrait, which Dr. Waagen attributes decidedly to Francia Bigio, who was Andrea's friend and competitor, "and whose weaker and heavier tone of colour may at once be recognised in it." At present it is hung too high for critical discrimination, but it appears to be the same noted in King Charles's Catalogue as "the picture of one in a shaven beard, in a plain grey habit, having a pen in his right hand, wherewith he is writing in a book; in his left hand an inkhorn, and over his right hangs a bunch of three keys: supposed to be some *harbores*t of the family of the house of Medicis, because of the arms with the six pills: being painted on a board; less than the life; half a figure, in a wooden frame, painted by Andrea del Sarto."

No. 496 in King James's Catalogue, where it is called "a picture by Holbein, of a Gardener, to the waist, writing, with keys on his arm."

JAN STEEN.

94. Interior of a Dutch Cottage. The inmates preparing for a meal.

A WOMAN laying the cloth; another behind at the fire; in

* V. Walpole, vol. ii. 241. Dallaway's Edition.

front a man with a pipe, and three children; in all, eight figures; in the forcible, homely style of the painter.

About 1 ft. 3 in. in height.

TENIERS.

95. A Holy Family, with St. George, St. Stephen, and St. Jerome, in a scarlet mantle, reading in a large book.

Small copy after Titian.

Engraved in the "Teniers Gallery," No. 68.

About 8 in. by 12 in.

96. A Holy Family. St. John kissing the feet of the Saviour.

ATTRIBUTED here to Camillo Procaccini. There were five painters of this family, who flourished between 1520 and 1626.

P. About 10 in. by 8 in.

PETER NEEFS.

97. Interior of a Church.

THIS and No. 87 are in the style which was the chosen province of the painter, and in which he excelled even his master, Steenwyck; his effects of perspective are admirable, and the columns, capitals, and rich Gothic ornaments of the churches he represents are all marked with the utmost precision, and are finished with an exquisite touch and a clean light pencil. He died in 1651.

On copper, 6 in. by 4 in.

SIR ANTONIO MORE.

98. The Duke of Alva, when young, in rich Armour.—Half-length.

THIS is Ferdinand Alvarez de Toledo, the stern Duke of Alva of Philip II.'s and Elizabeth's time; the same who

figures in Goethe's "Egmont," and in other more real tragedies enacted in the Low Countries during his terrible government. He died in 1582.

This picture belonged to Charles I., and was given to him by the Earl of Arundel.—(K. J. C., No. 9.)

IN THE KING'S COUNCIL-CHAMBER.

SIR PETER LELY.

99. Prince Rupert.—Half-length, holding a truncheon.

SON of Elizabeth of Bohemia, consequently nephew of Charles I.; he distinguished himself by his headlong bravery in the civil wars, and was constable of Windsor Castle after the Restoration, but is better remembered now for his scientific turn of mind and love of art; he is said to have invented mezzotinto engraving, or at least to have brought it into use.—K.J.C. 1198.

GUIDO.

100. Cleopatra applying the Asp. — Half-length Figure.

A LOVELY picture, in his pale silvery tone. Guido repeated this subject many times, and has given us all the pathos, but not the tragic pomp of Cleopatra's closing scene:—

" A noxious worm
Fed on those blue and wandering veins that lac'd
Her rising bosom; ay, did sleep upon
The pillow of Antony, and left behind,
In dark requital for its banquet—death."

Barry Cornwall.

Engraved finely by Strange, 1753. The picture was then in possession of the Princess of Wales, mother of George III.

GASPAR POUSSIN.

101. Sea Piece; representing a Storm, with the Story of Jonah.

THE figures by Nicolò Poussin; this picture was purchased by Frederick Prince of Wales of Mr. Edwin, about 1745.

3 ft. 2 in. by 4 ft. 5 in.

Engraved by Vivares.

PARMIGIANO.

102. Minerva.

A FEMALE head rather above life-size; the expression is lofty; but the eyes being cast down, add a look of modesty, which is very happily characteristic of the goddess of chastity and wisdom; she wears a pale green robe, and a breastplate, on which is represented the gift of the olive-branch to Athens; one hand is pressed to her bosom. Painted, I presume, when Parmigiano was studying and imitating the grand gusto of Michael Angelo. (K.J.C., No. 632.)

C. 2 ft. by 1 ft. 6 in.

Of this magnificent head there is a fine large engraving, by Cornelius Visscher.

REMBRANDT.

103. Head of an Old Woman in a black coif.

CALLED here (most absurdly) the Countess of Desmond, at the age of 120; it is perhaps Rembrandt's mother, and stands designated in King Charles's Catalogue as "an old woman with a greate scarf upon her head, and a peaked falling band: a present to the king from Lord Ankrom." (Ancram.) (K. J. C., No. 113.)

2 ft. by 1 ft. 6 in.

GUERCINO.

104. St Paul.—(A Head only.)

CLAUDE.

105. A Seaport.—Morning.

IN the foreground, towards the right, a man asleep, and three other figures; two men in conversation, and one pulling a boat ashore; on the right a portico; a round tower and vessels at anchor in the distance.

C. 3 ft. 2 in. by 2 ft. 5½ in.

CORREGGIO?

106. St. John the Baptist.—Full-length; standing.

FIGURE of a youth of about 15 holding the cross of reeds in his left hand, and with the right pointing forwards.

This fine poetical picture, remarkable for the depth and glowing harmony of the colour, is most probably by Parmigiano; it was brought by Charles I. from Spain, when he went there to woo the infanta in 1618, and afterwards hung in his own apartment at Whitehall.—(K.J.C., No. 234.) A duplicate of this picture is in the possession of Mr. Miles of Leigh Court, and quite as fine, if I may trust to memory.

5 ft. 1 in. by 2 ft. 8 in.

GUERCINO.

107. A Sybil.—Figure three-quarters, seated, leaning her head on her right hand, and reading.

In his latest manner; he painted the subject frequently with variations, and this is one of the best; but the best of all is in the Florence Gallery.

GASPAR POUSSIN.

108. A Woody Landscape.—

Very beautiful.

Engraved by Lowry under the title of "Solitude."

3 ft. 2 in. by 4 ft. 1 in.

GUERCINO.

109. St. Peter. (A Head.)

HOLBEIN.

110. A Man opening a Letter with a Knife.*—Half-length; less than life.

A valuable well-known portrait, dated 1532, and said to be that of the German Merchant Stallhof: † it was presented by Sir Henry Vane to Charles I., sold for 100*l.*, and recovered after the Restoration for Charles II.; it stands 499 in King James's Catalogue; it was subsequently in possession of Dr. Mead, the celebrated physician: how it came there and back again to the royal collection I know not, probably by the means of Frederick Prince of Wales.

2 ft. by 1 ft. 7 in.

ANDREA DEL SARTO.

111. A Female Head.—Sketch from the life.

VERY fine; full of nature and power: she wears the head-dress (a sort of turban) which was the fashion of that time; the rest of the dress is sketched in slightly.

112. St. Catherine of Alexandria.—Head; life-size.

A FEEBLE picture, attributed without a shadow of verisimilitude to Lionardi da Vinci: probably a copy after him, or after Bernardo Luini.—(K. J. C., 280.)

GAROFALO.

113. A Holy Family.

THE composition of this beautiful little picture is remarkable: Joseph, the foster-father, is occupied by the Child; while the Virgin-mother is reading apart; St. Elizabeth appears behind.

GAROFALO was an ancient painter of Ferrara, who studied in the school of Raphael. (See p. 101 and 158.)

HOLBEIN.

114. Head of a young German.

WITH an inscription beneath:—

* In those days letters were fastened by a silk cord or thread, and a seal appended.

† Called in Walpole "Holstoff." Dallaway's Edition. The name is on the letter, in the German character; but is partially effaced.

Derichus si vocem addas ipsissimus hic sit hunc dubites pictor fecerit an genitor. Der born etatis suæ 23. Anno 1533.

A branch of a fig-tree is introduced behind.

THIS is certainly a most charming head; full of youthful candour and high and pure aspiration, and most delicately and carefully executed. It is the best of Holbein's in this collection.

This painter and Lionardo da Vinci painted indifferently with the right or left hand. Holbein in his portraits is admirable for his truth and precision, both with respect to colour and drawing; but the principles of colouring and chiaro-scuro, as applicable to the conduct of the whole picture, so well understood by the great masters of the Venetian school, were not known in Switzerland and Germany during his time. This deficiency gives an air of dryness to his portraits, and their want of roundness and breadth of colour and effect makes us, at first view, disposed to undervalue the merit which he always displays in the delicacy of his pencil and the truth of his local tints.

GASPAR POUSSIN.

115. A wild, rocky Landscape, with a cascade in the middle distance.—To the right is seen a man driving a mule up a forest-road.

Very beautiful.

CARLO DOLCE.

116. A Magdalen.—Three-quarters; life-size; in dark violet drapery, a book open before her. The face nearly in profile.

THIS is certainly "a green and yellow melancholy!"

SIR PETER LELY.

117. Charles II.—Full-length, in armour, holding a truncheon, the crown and sceptre on a table.

LELY was the court painter of Charles II.'s time. He certainly has not flattered his royal patron, whose dark, strong, harsh features, are given with genuine truth. "Is that like me?" said Charles, looking at one of his own portraits; "then, odd's fish! I am an ugly fellow!"

CARLO DOLCE.

118. The Daughter of Herodias with the Head of John the Baptist.

THREE-quarters; in rich dark-blue drapery.

MUCH better as a painting than the sickly companion on the other side (No. 114); but equally false in character and costume.

These stand 176 and 178 in King James's Catalogue.

GASPAR POUSSIN.

119. Landscape; a rocky scene, with a brook flowing by.

You could fancy you hear it murmur: in front two figures reclining, and further back two others fishing; a picture full of sentiment and beauty.

HOLBEIN?

120. Head of Luther.—Half life-size.

A MAN holding a book and a pen, so called; but very unlike the best-authenticated portraits of Luther which I have seen in Germany. There is a coat of arms in the background, which might determine the point.* I take this picture to be in K. J. C. 946, "a man in a furred gown, red cap, and a book, in the manner of Holbein."

ANNIBAL CARRACCI.

121. A Holy Family.

CALLED, from the attitude of the Virgin, *Il Silenzio* (Silence). This is a celebrated picture, of which there exist several repetitions.

Engraved by S. Picart, Lasne, Hainzelman, and Bartolozzi.

C. 2 ft. 2 in. by 1 ft. 7 in.

PARMIGIANO.

122. A Man's Portrait.—The face seen in front.

ADMIRABLY fine.

IN King Charles's Catalogue, p. 131, "a picture of a black complexioned gentleman, with a black beard, holding in his right hand a red book; being some scholar."—(K. J. C. 134.)

TENIERS.

123. Interior of a Grange or Barn.

A MAN and woman in conversation; a cow and a flock of

* A shield, field vert, a fesse argent between three annulets, or.

sheep. A woman is seen entering with some fagots on her back, and behind, on the left, another woman is seen looking down from a window.

4 ft. by 2 ft. 8 in.

CLAUDE.

124. Landscape.

A VIEW in the environs of Rome, which is seen in the distance beneath a glowing sunset. In the foreground to the left, under a cluster of trees, Claude himself is seated, and attended by a youth, who holds an umbrella over his head to shade him from the sun, while he is sketching a temple on an eminence on the opposite side. A herdsman and some goats complete the composition.

This picture belonged to Frederick, Prince of Wales.

C. 3 ft. 2 in., by 4 ft. 1 in.

Engraved by Vivares with the title of "Morning." The same or a duplicate picture, then in the possession of General Guise, is engraved by Mason.

125. A Holy Family.

OF the school of Andrea del Sarto.

DOMENICHINO.

126. St. Agnes.

FIGURE full-length, standing in an attitude of rapt devotion. An angel descending with the palm-branch; another in the foreground caressing a lamb, the symbol of the saint, who is the peculiar patroness of innocence and purity of mind. She suffered martyrdom A.D. 303, at the age of 13.*

This is a rich picture; but the face and figure appear to me heavy. Formerly at Kensington Palace.

Engraved finely by Strange.

* Domenichino has painted the Martyrdom of St. Agnes. It is now in the Louvre, and engraved by Audran.

PETER NEEFS.

127. Interior of a Church, with the procession of the Host.

P. 2 ft. $1\frac{1}{2}$ in. by 1 ft. 7 in.

CARLO MARATTI.

128. The Virgin and Child.

The infant Christ asleep, the Virgin seen, half-length, bending over him: figures less than life.

VERY tender and delicate in expression and colour. Carlo Maratti was celebrated for his Madonnas, which are, however, rather insipid and fine-ladyish, generally speaking.

PETER NEEFS.

129. Interior of a Church.—(Companion to No. 127.)

BERGHEM.

130. A Landscape, with Cattle and Figures.

IN the foreground near the centre of the picture, two men (one of whom is mounted on an ass) are driving a herd of four cows and six sheep over a road. Mountains in the distance. The effect is that of early morning, with light fleecy vapours resting in the recesses of the hills.

Particularly fine, and painted with a very broad free pencil.

Nicholas Berghem was one of the most original and charming of the Dutch landscape-painters. He had, however, a peculiar style of touch and manner, which is easily imitated. Perhaps not half the pictures attributed to him are his, but this before us is a genuine and valuable picture.

3 ft. 8 in. by 2 ft. 8 in.

CLAUDE.

131. A View near Rome; a villa on an eminence to the right; Tivoli on the left of the spectator.

THE effect is that of evening, and the approach of twilight;

a soft tranquillity, and a serenely sober hue pervading the whole scene. The figures are a sportsman, with his gun, conversing with a herdsman, who is reclining on the ground, his goats browsing near.

C. 3 ft. 1 in. by 3 ft. 3 in.

132. A Holy Family.

School of Andrea del Sarto.

SIR GODFREY KNELLER.

133. John Churchill, Duke of Marlborough, the great General of Queen Anne's time.—Half-length—in a cuirass ; holding a truncheon.

Purchased in 1805 by George III.

4 ft. by 3 ft.

THE KING'S DRAWING-ROOM;

CALLED

THE RUBENS ROOM;

ALL the pictures, 11 in number, being attributed to Rubens.

134. Portrait of Rubens when about Forty.

HEAD only, in a large hat, looped up at the side ; a black mantle and a small embroidered ruff ; and wearing the gold chain which was the gift of Charles I. This celebrated picture, of which there exist innumerable engravings and copies, was presented to Charles I. by Lord Danby.—(K. J. C. 109.) A duplicate, in an oval, is in the Florence Gallery.

P. 2 ft. 9½ in. by 2 ft. 1 in.

Engraved finely by Paul Pontius, 1630 ; by Worlidge ; Chambers ; Facius ; Pelham ; and J. H. Robinson.

135. St. Martin dividing his Cloak with a Poor Man.

THE saint, clad in brilliant armour, and mounted on a noble

white steed, is dividing, with his sword, his scarlet mantle between two wretched, half-naked beggars ; beyond these, a tall, gipsy-looking woman, with streaming black hair, is eagerly holding forth her child, as if to receive a blessing from the charitable saint ; behind whom are two other horsemen. St. Martin, who lived about 390, was a soldier before he was Bishop of Tours, and this incident is related as a fact by Sulpicius Severus, a contemporary writer.

This picture was brought from Spain by Mr. Bagnols, who was employed by Frederick, Prince of Wales, to purchase and collect pictures. In the opinion of the most able connoisseurs, only the composition is by Rubens, and the painting in the earlier time of Van Dyck, before he left the atelier of his master.

C. 8 ft. 4 in. by 7 ft. 10 in.

Engraved by C. Galle, and by T. Chambers.

136. Holy Family.

COMPOSITION of 6 figures, life-size. The Virgin, in scarlet drapery, is seated ; the infant Saviour standing on her knees, with his right arm round her neck ; the infant St. John embraces the knees of Christ, and St. Francis is seen in an attitude of adoration : St. Elizabeth and Joseph are behind ; the head of the Virgin appears to be a portrait, and strongly resembles the first wife of Rubens.

According to Smith, it was purchased by King George IV., but it is the same picture which was in the collection at Buckingham House sixty years ago, and thence brought to Windsor about 1800.

C. 7 ft. 3 in. by 6 ft.

Engraved by Earlom ?

137. Philip II. of Spain on Horseback.

THE battle of St. Quintin in the distance ; Victory is descending to crown him with laurel : the head, and perhaps

the whole, is copied after Titian, for Rubens lived in the time of Philip IV. The Victory is rather ponderous for her situation.*

There is a duplicate of this picture in the Madrid Gallery.

138. Elizabeth Brandt, the first Wife of Rubens ; three-quarters length.

A YELLOW satin dress, with slashed sleeves, a black mantle, and a lace ruff ; the hands crossed in front : the hair adorned with pearls and flowers ; very elegant. One of his finest portraits, rich yet subdued in the colouring, and the hands beautifully modelled. Dr. Waagen and Smith, in their catalogues call this, by mistake, Helena Formann : the countenance has too much of feeling and matronly sense, and too little beauty, for her.

Purchased in 1820 by George IV. for 800 guineas.

139. Winter.

THE interior of a large open cow-house, where six peasants are seen crouching round a fire : in the background are two women and a man, and cows feeding in their stalls ; without is the wintry landscape, chill, dark, and dreary, and flakes of snow are falling fast and thick. The execution is rather slight. This picture was once in the possession of Villiers, Duke of Buckingham.

C. 4 ft. by 7 ft.

Engraved by Clouet.

140. The Archduke Albert on a white charger ; Antwerp in the distance.

HE was joint governor of the Netherlands with his wife, the Infanta Isabella, and a munificent patron of Rubens. He died in 1621. This is an admirable picture : by placing the

* In Smith's Catalogue, No. 824, this is erroneously styled Philip IV.

horizon very low, and throwing out the figure against the sky, an effect of elevation is produced both to the fancy and the eye, which is very remarkable. The horse is magnificent.

C., about 12 ft. by 9 ft.

141. Landscape.—Summer. Companion to No. 139.

CALLED also “Going to Market.” An extensive view over a fertile country, with cottages, hamlets, groves, streams, and in the far distance a Flemish town, to which a road conducts the eye over miles, as it seems, of intervening space: some cows and a flock of sheep are on the road; in front, a man with a cart laden with vegetables; a woman on horseback; and a man riding on an ass, at whose side is a man carrying a fawn on his back; and to the right a man and a woman are descending a steep bank to the road.

Nothing was ever more masterly than the effect of distance and daylight in this picture; it is quite marvellous, and the spirit, facility, and truth of the execution not less so: as an *imitation* of nature I know nothing to equal it.

These two pictures were in the possession of Villiers, Duke of Buckingham, who acquired them after the death of Rubens.

C. 5 ft. by 7 ft. 7 in.

Engraved by Browne.

142. The Family of Sir Balthasar Gerbier; Group of Eleven Figures.—Life-size.

THIS personage, of whom there is a long account in Walpole, was in the service of the Duke of Buckingham, and accompanied Charles I. and the Duke to Spain, in the capacity of painter, in 1618. He was afterwards in the service of Charles: was his minister at Brussels, and knighted in 1628. He was a great friend of Rubens and Van Dyck.

There is every reason to believe that this picture was painted by Van Dyck. The resemblance to the manner of Rubens in the mother, and the little girl leaning on her knee, is accounted for by the circumstance

that Rubens did originally paint these two figures in a separate picture, and that they are here copied by Van Dyck. This girl became maid of honour to the Princess de Condé, and assisted her in her escape from Chantilly when Condé was imprisoned by Mazarin: three others of the children represented became nuns. The picture is inscribed, in the handwriting of Van Dyck, *Famille de Messire Balthasar Gerbier, Chevalier*.

Frederick Prince of Wales, hearing that there was a capital picture to be sold in Holland, to which various names of English families had been given, sent a commission to purchase it, and when brought to Leicester House it turned out to be this picture.

A picture containing the group of the lady and three of the children, is in possession of Lord Saye and Sele.

C. 7 ft. by 10 ft.

Engraved by MacArdell, R. Brookshaw, and W. Walker.

143. Portrait of a middle-aged Man.—Half-length.

Dressed in black, with a full white ruff, both hands seen; a red curtain forms the background.

144. The Two Ferdinands.

DON FERDINAND, the Cardinal Infant (in the hat and white feather), and the Archduke Ferdinand of Austria, on horseback, at the battle of Nördlingen. Figures life-size.

Though this is an indubitable work of Rubens, it is for him very poor; the horses are in common-place attitudes; the colouring altogether without brilliance.

This is one of the series of pictures which Rubens designed for the triumphal entry of Don Ferdinand into the city of Antwerp, when he took possession of the government of the Netherlands in 1635.*

* In Michel's 'Life of Rubens' (edit. 1771) there is a very detailed account of the numerous splendid allegorical and complimentary designs which the fertile fancy of Rubens supplied for this grand accession, and with which the various triumphal arches were decorated. He says expressly that the great picture placed in the centre of the sixth "*Portique Triomphale*" represented the battle of Nördlingen, fought on the 5th of September, 1634, in which General Gustave Horn, who commanded the heretics (i.e. Protestants), was entirely defeated by the two archdukes, Ferdinand king of the Romans, and the Infant Don Ferdinand.—"Ces deux princes à cheval paraissent animer les soldats à combattre l'ennemi déclaré de l'Allemagne et de la religion." The whole of these pictures were painted by

His designs were published in a series of engravings, entitled "Triumphus Austriacus," &c., with forty-three plates, and a learned text by Gevaerts.

THE VESTIBULE.

Five pictures, all by BENJAMIN WEST; the two largest represent

145. Edward III. embracing his Son after the Battle of Cressy, 1348.

and

146. Edward the Black Prince receiving his Prisoner King John of France after the Battle of Poitiers, 1356.

The three small pictures,

147. Philippa, Queen of Edward III., at the Battle of Neville's Cross, 1346.

SHE gained this victory over David King of Scotland during the absence of her husband, who had left her regent of the kingdom.

148. Queen Philippa suing for the Pardon of the Six Burghers of Calais, of glorious memory, 1347.

149. King Edward III. entertaining his Prisoners after the Surrender of Calais. He is presenting a chaplet to Sir Eustace de Ribemont, who had gallantly opposed him in the fight.

VISITORS always pause and linger in this little room. The national and historical subjects of the pictures (which were commanded by George III. to be hung in this palace, the favourite residence of his warlike

the scholars of Rubens after his sketches, which still remain in the Museum of Antwerp. He was himself prevented by a severe fit of the gout from sharing in any of the festivities which took place on this grand occasion.

predecessor) lend them a strong interest; and I still remember the delight with which I looked at them when young, and could almost wish away the more matured critical taste which denounces them as almost worthless pictures, confused in composition and arrangement, spiritless in treatment, most flat and cold in effect and colour; a quaker's conception of the splendours and horrors of the battle-field, calculated to make us out of love with war and chivalry.

The two busts of Edward III. and Philippa placed in this room are copied from the figures on their respective tombs.

THE THRONE-ROOM.

BENJAMIN WEST.

150. The First Installation of the Knights of the Garter; which took place in St. George's Chapel in 1349.

A LARGE composition, containing about thirty-five principal, and as many subordinate figures; less than life-size. A most insipid picture; one of those painted by West for King George III. (See p. 217.)

SIR THOMAS LAWRENCE.

151. George IV.—Full-length, in the Robes of the Garter.

Engraved by Hodgetts.

GAINSBOROUGH.

152. George III.—Full-length, in the Robes of the Garter, holding his plumed hat.

Engraved by Dupont, 1790.

SIR MARTIN A. SHEE, P.R.A.

153. William IV.—Full-length, in the Robes of the Garter; his right-hand leaning on his sword.

Engraved by C. Turner.

THE
GREAT BANQUETING-ROOM,
CALLED THE
WATERLOO CHAMBER.

* * Beginning on the right as you enter from the Throne Room.

SIR THOMAS LAWRENCE.

154. Frederick Duke of York, second Son of George III.

FULL-LENGTH, in the field-marshal's uniform, robe and collar of the Garter. Exhibited in 1816. This Prince died in 1827: though not distinguished in the field, he discharged most efficiently the office of Commander-in-Chief.

Engraved (half-length) by G. Doo.

155. Lord Castlereagh (Robert Stuart, afterwards Marquess of Londonderry), Secretary of State for Foreign Affairs from 1813 to 1823.

Three-quarters. Exhibited in 1814.

Engraved by C. Turner.

156. George IV.—Full-length, in the robes of the Garter. A duplicate of the picture in the Throne-room.

HIS Majesty, who rebuilt Windsor Castle, died here in 1830.

SIR WILLIAM BEECHEY.

157. George III.—Full-length, in the robes of the Garter.

AFTER a long eventful reign of sixty years, this monarch died at Windsor in 1820.

Engraved by B. Smith.

PICKERSGILL.

158. Lord Hill.—Half-length.

THIS officer distinguished himself in the Peninsular war, and was in consequence raised to the peerage in 1814, and since to the dignity of Commander-in-Chief of the Army.

Engraved by C. Turner.

SIR DAVID WILKIE.

159. William IV.—Full-length, in the Robes of the Garter, leaning on his sword.

THE fine rich colour and arrangement of this picture render more obtrusive the tawdry yet cold colour of Lawrence's George IV. The compass on the ground indicates that this king, before his accession, belonged to the navy. He died in 1837.

SIR THOMAS LAWRENCE.

160. The Earl of Liverpool.—Three-quarters ; full face ; the hands clasped in front.

ROBERT BANKS JENKINSON, prime-minister of England in the reigns of George III. and George IV. He died in 1828.

Engraved by C. Turner.

161. The Duke of Cambridge, Adolphus Frederick, seventh Son of George III.

Full-length, in the field-marshal's uniform.

162. The Duke d'Angoulême, Dauphin of France, eldest Son of Charles X.

Full-length : painted at Paris in 1825.

SIR MARTIN A. SHEE, P.R.A.

163. General Sir Thomas Picton.—Three-quarters.

HE was governor of Trinidad in 1797 ; afterwards distin-

guished in the Peninsular war, and was killed at the battle of Waterloo, 1815.

Engraved by C. Turner.

164. The Archduke Charles of Austria.—Full-length, in the Austrian uniform; leaning on his sword.

UNCLE of the present emperor, and commander-in-chief of the Austrian armies. He gained the battle of Asperne, and lost that of Wagram in 1809. He has written a history of his campaigns, and has perhaps the finest collection of prints and drawings in the world.

Painted at Vienna in 1819.

165. Prince Schwarzenberg.—Full-length. An attendant holding his horse.

FIELD-MARSHAL and commander-in-chief of the combined armies of Austria and Russia in 1814; died in 1820, at the age of fifty. Painted at Vienna in 1819.

166. King Charles X. of France.—Full-length; holding his hat under his arm.

Painted at Paris in 1825.

Engraved by C. Turner.

167. Major-General Sir George Adam Wood.

Half-length. Colonel of Artillery, and conductor of the Engineer and Artillery department at the battle of Waterloo.

168. William Frederick Duke of Brunswick, Nephew of King George III.—Full-length, leaning on a cannon.

THE duke was killed at the battle of Waterloo, as his father had perished before him on the field of Jena. Full-length; painted during his retreat in England, about 1813.

169. Major-General Czernicheff, Aide-de-Camp to the Emperor of Russia.

Painted at Vienna in 1819.

170. The Duke de Richelieu.—Three-quarters.

THE head finely executed and very animated; the rest sketched in. Painted during the congress at Aix-la-Chapelle in 1818. This distinguished man (grandson of the Duc de Richelieu of profligate memory) was minister of France at the Congress of Aix-la-Chapelle, and took an eminent part in the negotiations which followed the war. Of him the Duke of Wellington said, "La parole du Duc de Richelieu vaut un traité." He died in 1821.

Engraved by T. Lignon.

171. Prince Metternich, Austrian Minister of State for Foreign Affairs since the year 1809.

Three-quarters, seated. The prince himself has a duplicate of this picture, which is an admirable likeness. Begun at Aix-la-Chapelle in 1818, and finished at Vienna in the following year.

Engraved by S. Cousins.

172. The Count Capo d'Istria, Russian Secretary of State.

Three-quarters, seated; in a richly-furred cloak. Painted at Vienna in 1819.

173. Pope Pius VII.

CARDINAL GREGORIO CHIARAMONTI, elected Pope in 1800: died in consequence of a fall in 1823, at the age of 81. Full-length, seated, in the pontifical habit; the gallery of the Belvedere, and the group of the Laocoon, seen in the background; painted at Rome by commission for George IV. in June 1819, exhibited in the British Institution in 1830.

THIS portrait, and its companion Cardinal Consalvi, are not only the two finest pictures which Lawrence ever painted, but the two grandest portraits of modern times; at least, I know not any that in the combination of excellence, the noble conception, the felicitous arrangement, the truth of character, the gorgeous yet harmonious colour, add too, in size and importance, can compare with them. Rome and the vicinity of the great works of art seem to have inspired Lawrence. On the occasion of his visit he was lodged in the Quirinal, and treated almost with the honours of an ambassador.

The Pope was in his 77th year; and his venerable age, the strange vicissitudes of his eventful life, his cruel treatment by Napoleon, his long imprisonment and blameless character, all rendered him an object of great personal interest. I had an opportunity of observing him closely about two years after this picture was painted; he had one of the finest heads I ever saw, pale, mild, and quite Italian in the fine regular features. His hair was still jet black, his eyes large, lustrous, benign, yet penetrating.

The head of Consalvi was quite different, not so grand, but more elegant, with a keen resolute look, and a brow speaking intellectual activity and energy. An expression which Sir Thomas Lawrence once used in describing Consalvi, "his pursuing eye," was most happily characteristic, for so his eye seemed to follow you about, and you felt as if there were no getting out of its reach.

The Pope sat for this portrait nine times; every part of it, the dress, the action of the figure—so expressive of age, yet without its feebleness and infirmity,—the hands so finely modelled, were all painted from nature. Lawrence seems to have felt from the first that he should excel himself. He says, in a letter from Rome, "The Pope being an old man, his countenance has a great deal of detail in it; and a good and cheerful nature, with a clear intellect, gives it variety of expression. He is a very fine subject, and it is probable that the picture will be one of the best I ever painted." Again, he says, "I have little doubt of concluding labours which hitherto have been in every case successful with perhaps the best examples of my *comparative* ability;—for the grand specimens of art around me (not of living art) make that epithet necessary to truth and to sincere impression." This sentence is obscure; but certainly there was no artist at Rome, nor indeed anywhere else at this time, who could compare with him as a portrait-painter and a colourist. He also says, in a letter from Rome, "If what I have done here in the portraits of the Pope and Cardinal be compared only with my own works, I have had complete success." Posterity will confirm this judgment.

Engraved finely by Samuel Cousins, and of a small size by M^r Innis.

174. Count Nesselrode, a Livonian Nobleman.

RUSSIAN Secretary of State for Foreign Affairs, and Minister at the Congress of Aix-la-Chapelle and that of Verona. Three-quarters. Seated. Painted at Aix-la-Chapelle in 1818.

175. Alexander I., Emperor of Russia.—Full-length, in the uniform he wore at the Battle of Leipzig.

Painted at Aix-la-Chapelle in 1818.

THE emperor sat, or rather stood, seven times for this portrait. The attitude is one which was habitual and characteristic, the likeness admirable. He died in 1825.

176. Francis II., Emperor of Austria.

FULL-length, in the Austrian uniform; seated in a chair of state. Painted at Aix-la-Chapelle in 1818. It is one of the finest portraits here, both as a picture and as a likeness. This Emperor died in 1835, at the age of sixty-seven.

Engraved by G. H. Philips.

177. Frederick William III., King of Prussia.—Full-length, standing, in the Prussian uniform.

Painted at Aix-la-Chapelle in 1818.

THE simplicity of this portrait is very characteristic of the unpretending, honest nature of this monarch, one of the most popular and upright of European sovereigns. He died in 1840.

178. Prince Hardenberg.—Three-quarters.

PRUSSIAN Minister of State for Foreign Affairs in 1807, and in 1810 Chancellor, in which capacity he organized the great reforms in the Prussian monarchy. He was created a prince in 1814, and died in 1822.

Painted at Aix-la-Chapelle in 1818. He must have been nearly seventy when this portrait was taken.

179. Cardinal Consalvi.—Full-length.

THE faithful friend and accomplished minister of Pius VII., whom he survived only one year, dying in 1824.

Seated, in the cardinal's robe, a table near him with state papers. Painted at Rome in 1819. (See No. 172.)

Engraved by E. Wagstaff.

180. The Right Hon. George Canning.—Full-length; standing; the arms folded.

THIS eminent statesman and orator was born in 1770, was Under-Secretary of State at the age of 26, and having filled some of the highest offices of Government, at length reached the highest, and succeeded Lord Liverpool as Prime Minister in 1827. He died the same year.

The picture has been most clumsily enlarged to fit the panel in which it is placed, and appears to me very inferior to the fine portrait in possession of Sir Robert Peel.

Engraved by C. Turner.

181. Count Alten.—Three-quarters.

HE commanded the German Legion in Spain, under the Duke of Wellington, who had a very high opinion of his judgment and bravery.

182. Field-Marshal Prince Blücher.—Full-length.

THE celebrated Prussian commander. Painted in 1814, when he was seventy-two. Considered a most admirable likeness of the veteran, and as characteristic as Rauch's famous statue of him. He died in 1819.

183. Arthur Duke of Wellington, as Field Marshal, and holding the Sword of State on the day of Thanksgiving for the Battle of Waterloo.

A PORTRAIT less satisfactory, less characteristic of the man,

can hardly be conceived, than this ostentatious figure and its set attitude. Exhibited in 1815.

Engraved by John Bromley, A.R.A.

184. Count Platoff, Hetman of the Cossacks. Full-length.

PAINTED when he visited England with the allied sovereigns in 1814. The face of this man, with its dark, oriental, cunning expression, is a fine contrast with the bluff, honest countenance of Blücher. He died in 1818.

PICKERSGILL.

185. Lieutenant-General Sir James Kemp.—Three-quarters.

HE took the command of the 5th division at Waterloo, when Sir Thomas Picton fell: and was Master-General of the Ordnance in 1830.

SIR MARTIN A. SHEE.

186. Henry William Paget, Marquis of Anglesea.—Full-length; in the uniform of the 7th Hussars.

DISTINGUISHED as a military commander in the Peninsular war and at the battle of Waterloo, and subsequently as Viceroy of Ireland.

SIR THOMAS LAWRENCE.

187. Ernest Frederick, Count Munster, Hanoverian Minister in England from 1814 to 1832.
Three-quarters.

188. Earl Bathurst, Secretary of State for the Colonies in 1815, died in 1834; three-quarters, seated.

189. General Overoff. Three-quarters.

Painted at Vienna in 1819:

190. Baron Wilhelm von Humboldt.—Three-quarters.

PRUSSIAN Minister for Foreign Affairs, and brother of the celebrated traveller, Alexander von Humboldt. He died in 1835.

This portrait, painted in 1817, does not please the friends of this accomplished and admirable man. Dr. Waagen, who was his intimate friend, says that Lawrence, being in a hurry, stuck the head of Humboldt on the body of Lord Liverpool. It certainly has the appearance of being hastily and carelessly painted.

ST. GEORGE'S HALL.

Portraits of the last Eleven Sovereigns of England, all full-length, and in their robes of state.

SIR THOMAS LAWRENCE.

191. George IV.

ANOTHER duplicate of that in the Throne-room. The three pictures are precisely alike, equally theatrical in the treatment, and equally cold and showy in the colouring.

DUPONT.

192. King George III.

ZEEMAN.

193. King George II.

SIR GODFREY KNELLER.

194. King George I.

195. Queen Anne.—Seated in a chair of state.

Engraved by P. von Gunst.

196. King William III.

SIR PETER LELY.

197. Queen Mary II.

198. King James II.

199. King Charles II.

VAN DYCK.

200. King Charles I.

Engraved finely by Strange, who possessed the beautiful original study for the picture, now—where?

201. King James I.

A copy, probably after one of Vansomer, as he died before Van Dyck came to England. The head has been engraved by J. Smith.

THE QUEEN'S PRESENCE-CHAMBER.

Over the doors.

202. The Princess Elizabeth of Brunswick.

203. The Princess Dorothea of Brunswick.

Both full-length. Painted probably by Mytens.

Two very pale, formal-looking young ladies, in dress and attitude precisely alike; packed up in rich lace ruffs and white satin farthingales. These portraits are dated 1609. A third sister is at Hampton Court, with others of the Brunswick family, all nearly related to Charles I., by his mother, Anne of Denmark, whose sister married the Duke of Brunswick. (K.C.C., K.J.C., No. 30.)

PIERRE MIGNARD.

204. Henrietta Duchess of Orleans, youngest Daughter of Charles I.

Full-length; seated; with her two daughters, the eldest of whom married Charles II. of Spain. On a table a vase of

flowers, and in front a velvet cushion, on which lie a book and a sword.—K.J.C.

This princess was married to the worthless, feeble brother of Louis XIV., and is styled in the French histories Henriette d'Angleterre. There is strong evidence that she was poisoned at the age of five-and-twenty (1670).

MIGNARD was a celebrated painter in the court of Louis XIV., and succeeded Le Brun as "premier peintre du Roi" in 1690. His portraits are in general elegant and sweetly coloured, particularly his women. In history and fresco he is only a feeble Le Brun. He was honoured by the esteem and friendship of Molière, La Fontaine, Racine, and Boileau, all of whom he painted.

THE QUEEN'S AUDIENCE-CHAMBER.

Over the doors.

205. Mary, Queen of Scots; full-length, in a mourning habit, holding a crucifix in one hand, in the other a breviary; the scene of her execution is represented in the back-ground.

THIS picture is attributed to Janet without much probability. Janet was a French painter of merit, in the Court of Henry II. of France and his immediate successors; he painted Mary when she was in France, as La Reine Dauphine, but he never saw her after she left that country. It is difficult to devise by whom or for whom it was executed: from the style of the picture I should judge it to be nearly contemporary; but her son, James I., would not, I think, have permitted such an inscription to be placed on it. He had too little affection for his mother, too little sympathy with her religion, too little feeling for her wrongs. There were many of her adherents, and many great foreign personages, for whom such a picture might have been painted; but how it came into the Royal Collection I cannot guess. It is No. 1101 in James II.'s Catalogue, without the name of any painter affixed: I do not find it in that of Charles I. It formerly hung in St. James's Palace.*

The head has been engraved by Vertue.

* In Dallaway's notes to Walpole's Anecdotes, this picture is said to be a copy by Mytens, made for Charles I., from some old picture; but this is merely *supposition*.

On the picture are the following Latin inscriptions:—

1. *Maria Scotiæ Regina, Angliæ et Hybernæ vere Princeps et hæres legitima, Jacobi Magnæ Brittanniæ Regis mater, quam suorum hæresi vexatam, rebellione oppressam, refugii causâ verbo Eliz. Reginæ et cognatæ innixam in Angliam an. 1568 descendentem, 19 annos captivam perfida detinuit. milleq. calumniis traduxit: crudeli senatus Anglici sententiâ, hæresi instigante, neci traditur, ac 12 Kal. Mart. 1587 à servili carnefice obtruncatur. Anno ætat. regniq. 45.*

“ Mary Queen of Scotland, by right princess and legitimate heiress of England and Ireland, mother of James, King of Great Britain, tormented by the heresy of her people, overcome by rebellion, and relying on the promise of her relation Queen Elizabeth, repaired to England for safety in the year 1568. She was perfidiously detained a prisoner for 19 years, when the English parliament, stimulated by religious animosity, by an inhuman sentence condemned her to death, and on the 18th of Feb., 1587, she was beheaded by the common executioner in the 45th year of her age and of her reign.”

2. *Aula Fotheringay.*

Reginam serenissimam, Regum filiam uxorem et matrem astantibus commissariis et ministris R. E L I. Carnifex securi percutit: atq. uno et altero ictu truculenter sauciata, tertio ei caput abscindit.

“ Her most gracious Majesty, the daughter, consort, and mother of kings, is, in the presence of the officers and ministers of Queen Elizabeth, struck by the axe of the executioner, and after barbarously wounding her by a first and second blow, at the third attempt he severs her head from the body.”

3. Sic funestum ascendit tabulatum Regina quondam Gal-
liarum

Et Scotiæ florentissima invicto sed pio animo tyrannidem
Exprobat et perfidiam : fidem Catholicam profitetur Ro-
manæque

Ecclesiæ se semper fuisse et esse Filiam palam planeq.
testatur.

“ Thus, the once powerful queen of France and Scotland ascends the fatal scaffold, with a mind unconquered, but devout ; she spurns at tyranny and treachery ; she upholds the Catholic faith ; her past and present life openly and clearly proclaim her a daughter of the Roman church.”

7 ft. 4 in. by 5 ft. 3 in.

GERARD HONTHORST.

206. Frederick Henry Prince of Orange, Grand-
father of King William III.—Full-length ;
holding a truncheon, his helmet on a table
near him.

He was a celebrated general, and died in 1647.

The head has been frequently engraved. As a whole length, “ Paul Fürst ex. 1637.”—(K.C.C., K.J.C., 23.)

207. William Prince of Orange, Father of William
III., when a Boy ; in a hat and feathers,
holding a walking-stick.

HE married in 1640, at the age of fifteen, Mary, the eldest daughter of Charles I., then eleven years old, and died in 1650.—(K.J.C., 22.)

Engraved by L. Sailliar. The head only by Hollar.

Both these pictures are admirably painted ; the first is as remarkable for spirit and manly energy, as the last for boyish elegance.

ON THE STAIRCASE.

SIR THOMAS LAWRENCE.

208. Portrait of Sir Jeffrey Wyattville, Architect.

Three-quarters, seated, with a plan on the table before him, and Windsor in the distance.

HE was born in Staffordshire in 1766 : his father, two of his uncles, and others of his family, were architects ; his uncle, James Wyatt, had been favourite architect to George III., and under royal direction had perpetrated sundry alterations and additions in and about Windsor Castle, remarkable for their vile taste and total want of fitness and propriety. In the year 1824 Jeffrey Wyatt was called upon to make designs for the entire restoration of the Castle in a uniform style of grandeur. His designs were approved and adopted ; and on the commencement of the new works, in August 1824, he received the royal permission to change his name from Wyatt to Wyattville, partly as a compliment and partly to distinguish him from others of his family of the same profession. He carried on the works for fifteen years, with the concurrent approbation of the Sovereign and the public ; and having lived to see them completed, died Feb. 18, 1840, and was buried in St. George's Chapel.

Engraved by H. Robinson.

END OF PART I.

NOTE.

LATE ALTERATIONS AT HAMPTON COURT.

SINCE the following pages have been printed, some alterations have been made in the arrangement of the pictures at Hampton Court.

The four great pictures relating to Henry VIII. and his reign, viz. Nos. 240, 266, 267, 322, have been removed from the *Queen's Gallery*, and placed together in the *Queen's Audience Chamber* (p. 366). The change is so far advantageous that they are now nearer to the eye,—the portraits more easily distinguishable; and the mark round the head of Henry VIII., showing where it had been cut out by Lord Pembroke, is distinctly visible. (See the anecdote, p. 342, *note*.)

The following six portraits have been removed from the *Portrait Gallery* into the *Queen's Gallery*, and occupy the places of the large pictures above mentioned:—Nos. 656, Donna Clara Eugenia; 658, Queen Elizabeth in a fantastic dress; 659, Sir John Gage; 644, the Duke of Richmond; 645, Lord Zouch. This arrangement is partly in accordance with the suggestion of the author (see p. 285), but, unless carried out in other instances, it will remain very unsatisfactory.

The following three portraits have been removed from *Queen Mary's Closet* (see p. 335), to the *Queen's Gallery*: viz. Nos. 216, James II. when a boy; 221, the young Duke of Gloucester, son of Queen Anne; 219*, Prince Rupert when a boy. Also the fine drawings of Holbein and his

Wife, Nos. 468 and 469, formerly in the Queen's Audience Chamber, and the two Princesses, No. 665, formerly in the Portrait Gallery, are removed into the Queen's Gallery.

The motives for these last alterations are not very apparent, nor do they in any way improve the perplexed and anomalous character of the general arrangements. The present situation of the fine portraits of Holbein, 468 and 469, far above the eye, and placed over two anonymous Princesses, seems particularly ill-judged. Any other pictures of which the position is altered may be found immediately on reference to the Indexes, p. 423, under the name of the person, or to the general Index, at the end, under the name of the painter to whom they are attributed.

It is said that two new rooms, containing the pictures alluded to at p. 287, are about to be opened to the public. I found among these pictures the little Elzheimar alluded to at p. 482, *note*.

ERRATA.

Page 41, line 2 from bottom, *read* born at Seville in 1617.

Bartolomé Esteban Murillo was born at Seville in 1617. He began his studies under Castillo, and painted those subjects of still-life which the Spaniards call *Bodegones*, from their reference to matters connected with eating.

Page 42, line 14 from bottom, *read* Murillo died at Seville in 1682.

„ line 8, *for* Pedrosa, *read* Pedroso.

PART II.

CATALOGUE

OF THE

PICTURES IN THE STATE APARTMENTS AT HAMPTON COURT.

BEFORE the accession of William IV., in 1830, the number of state rooms open to the public was nineteen; the number of pictures about 200; since then, the pictures formerly at Kensington Palace, which used to be the great depository for all the old trash belonging to the crown, have been removed hither, and, being united with a great number of those which hung at Buckingham House and Windsor Castle before the late alterations, they form a gallery of about 750 pictures, distributed through twenty-four apartments. These are freely open to all visitors every day of the week, except Friday, on which day they are closed, for the purpose of being cleaned. They are also closed on Sunday till two o'clock. The keeper of the state rooms and a number of police officers are in constant attendance.*

I have found it exceedingly difficult to draw up anything like a correct or available catalogue of the pictures now collected here; for, in the first place, there was an immense quantity of nameless rubbish and strange old remnants of royalty, in the shape of ugly vapid faces, with great wigs and whiskers and beards of all shapes and sizes,—embroidered waistcoats, “and ruffs and cuffs, and farthingales and things,”—which, however horrible or stupid, were to be

* I am sorry to learn that their presence is but too necessary; but the barbarism and ignorance of our populace with regard to all matters pertaining to art arise from their having been too long shut out from such places of resort. Of the civility of Mr. Grundy, the keeper of the state apartments, and of his intelligent interest in the objects committed to his care, I have every reason to speak in terms of acknowledgment and praise.

registered for the future use of the historian or biographer ; and, secondly, I was perplexed by the conviction that the present arrangement can never be intended to be permanent. I do not say that nothing could be worse ; but I do say that, even admitting all the difficulty of arranging such a heterogeneous medley of pictures,—some of infinite beauty and value—others bad beyond all terms of badness,—in rooms not originally adapted for their reception, and where the light is only partially diffused ;—admitting all this, and the best intentions on the part of those employed, it is certain that something much better might be done here than has yet been done, or apparently thought of. The intention of the late good-natured king, and of her present Majesty, as legal guardians of these our national treasures, was evidently to render them as far as possible a source of pleasure and improvement to the public at large. But to whom are we to look as the person responsible for the manner in which these gracious intentions have been carried into execution ? Is it to the Lord Chamberlain and his deputies ? or to Lord Duncannon and his deputies ? or Mr. Segulier and his deputies ? To what master-mind, accomplished in the knowledge of art, deep learned in the history and antiquities of our country, and enthusiastic for her honour, has been intrusted a task of such high and general importance as the distribution of the pictures in this royal palace ? To whom are we to give praise for what has been done well ? To whom are we to appeal against what has been done most ignorantly and carelessly, or not done at all ? With proper management, this gallery, rich as it is in historical memorials, might have been made most interesting and instructive to the people, who now with vacant, weary, and perplexed looks, wander through the rooms, not knowing where to find what they seek, not knowing where to direct their attention ; not knowing what relation exists between the various objects and personages

represented, nor how far they might be made to illustrate each other.

When the pictures were brought here in heaps from Kensington and Windsor, the only idea seems to have been to hang them up out of the way as quickly as possible. The proper method would have been to have had an accurate catalogue made of them, and collated with the old inventories and catalogues now existing in the Lord Chamberlain's office; thus to ascertain as far as possible the genuineness of the historical portraits, and the authenticity of the old Flemish and Italian pictures. Those pictures altogether worthless (and there are heaps of such) should have been thrown out; but not till after a careful and scrupulous examination of their claims of every kind by some person of taste and judgment, well versed in the antiquarian biography of our royal and noble families. All this being done, an arrangement as satisfactory and systematic as the size and situation of the rooms would permit, should have been adopted on some general and intelligible principle; but nothing of this has been accomplished, if indeed anything like this has been attempted.

There is here a gallery, called *The Queen's Gallery*, 172 feet in length, well adapted for an historical gallery of portraits, a series of which, from the time of Henry IV. to that of George IV., might be selected from the hundreds of such now existing; but instead of this, let us see what has been done. At the upper end of this gallery we find some pictures of Elizabeth's time, followed by those of the time of Henry VIII., both being mixed up with pictures of Charles I. and Charles II.'s time, anonymous Dutch portraits, and other strange approximations, to the confusion of chronology and common sense. Farther on in the same room we have cabinet pictures of the Dutch and Flemish schools; heads by Rembrandt, works of Gerard Douw, Schalken,

Wouvermans, Berghem, Poelemborg, Titian, Baroccio, all jumbled together. Would it not have been better to have arranged the small Dutch pictures in the small rooms, and in a good side-light; and to have hung in this great gallery some of the whole-length portraits of historical interest now scattered up and down, or at least some of those large pictures which are now behind bedsteads and in corners of small rooms?

There are in the royal collections about thirty portraits of celebrated artists,—most of them old portraits from the life, others authentic copies: what a delightful series they would form if hung together, and in chronological order!—commencing with the curious old portrait of Gian Bellini, (which now hangs under Henry VIII.'s jester,) and ending with Sir Joshua Reynolds. At present they are scattered up and down, Peter Oliver in one of the first rooms, Michael Angelo in the last: what is there to render such an order of things necessary or inevitable? and unless inevitable, how is it to be excused? Some of these propinquities are so comical, so unlooked for, that we are half inclined to suspect some covert meaning in them—some sly satire;—as where we find Louis XIV. with nymphs and satyrs on one side, and a saint on the other; or Gentz, the *âme damnée* of Metternich, between two Scripture-pieces. In one room we find Pilate delivering up the Saviour, Margaret Countess of Lennox, the Death of Bayard, Peter the Great, Frederick of Prussia, and the Death of Epaminondas, all hanging together!

Every one who has considered the arrangement of a picture-gallery knows what a pretty effect is produced by the mingling here and there of flower-pieces among dark pictures or subjects of grave importance; the effect, well managed, is not to *kill* the latter, but to relieve in a very agreeable manner the fancy and the eye. Here we have a large collection of fine flower-pieces by Baptiste, Mario da

Fiori, Withoos, Campidoglio—all celebrated masters in this style: the greater part of these, to the number of twenty-five, are crowded into one room together, and their beauty, interest, and effect thereby ruined.

It is very right and proper that the pictures should be labelled with the name of the painter; and if a portrait, with the name of the personage represented; and it is fair to say that on the whole this has been done with some care, but not certainly as carefully or as conscientiously as it ought to have been done. I am not learned enough to supply this deficiency in all cases; but where I *know* the picture to be falsely named, the name is omitted; and where I have been doubtful there is a query (?) after the name, or the doubt is stated in words, and the reason for it,—this in the hope that attention may be awakened, and that those who know better may set the matter right. “Wherever thou findest a lie, extinguish it—lies were made to be extinguished,” says Carlyle;—a lie on a picture like every other lie. There should be no deception permitted in a gallery intended for the pleasure and instruction of the people.

I have stated the number of the pictures hung up to be about 750; I say *about*, for there are many pictures hung between and above the windows, or in dark closets, so that the subject is not to be distinguished, much less the hand: some of these are labelled Giorgione, Parmigiano, Titian, and so forth. If by these painters, the pictures ought not to be so placed: if *not*, they should not be so labelled. Of these and many other pictures—some not yet hung up, others undeservedly placed in conspicuous situations—one might exclaim, “Why cumber they the walls, or even the floor? let them be taken and cast into the fire.”* But the

* A discriminating friend of mine observes on this passage, “that the mischief already perpetrated on this plea of expediency makes one shudder at such an idea:”—“valuable or half-decayed memorials thrown out

mind empowered to pronounce judgment in these cases should be one of consummate taste, as well as large information and liberal views; and it would be well, moreover, if the assistance and advice of such men as Sir Henry Ellis,—of the Genealogists in the British Museum and the Heralds' Office, and of great print collectors and amateurs, were put in requisition: such persons know well the sort of information required, and where to seek it and how to apply it; they also know the value of old contemporary prints in determining the authenticity of portraits. I am convinced that to examine, authenticate, arrange, and catalogue the pictures in the Royal Galleries—those only which are thrown open to the public—would occupy the entire time and attention of an accomplished connoisseur and antiquarian for one year at least, perhaps for two. To expect such a task to be adequately performed by those official persons who have their own business and a hundred other things to attend to, is, to say the least, most unreasonable.

Besides the pictures now hung up in the state apartments, there are about 200 others awaiting their doom. Among a

as rubbish by some Mr. A., B., or C., 'most competent judges'—always 'after mature consideration, and for the most excellent reasons,'” &c. &c. “I would,” he adds, “trust *nobody*—either for taste, knowledge, nor any *quantum of soi-disant* authority:—what is interesting to an Ottley is rubbish to a Seguier; what Sir H. Ellis would rave about is unintelligible to a Denon or a Forbin. The pictures you style rubbish ought to be sorted, catalogued, put out of the way; but guarded carefully from the meddling of all official and self-elected judges of what may or may not be of value.” To which correction I do, with all humility, subscribe.

It is due to Mr. Seguier to mention the following fact:—George IV. ordered Mash, the deputy-chamberlain, to select from among the old pictures preserved in the palaces those which he, the said Mash, considered to be of value, and sell the rest. “You sell off the old furniture,” argued his Majesty, “why not sell off the old pictures?” Mr. Seguier, by prompt reference to Lord Farnborough, prevented the execution of this extraordinary order.

heap of rubbish there exist some curious but maltreated and defaced Mantuan pictures, and some portraits of interest, as those of Gondomar, the famous Spanish ambassador of James I.'s time; the Indian Chiefs who were here in Queen Anne's reign, and who formed the subject of one of Addison's wittiest papers in the *Spectator*; the most pleasing picture ever painted of Queen Charlotte and her family, that by Ramsay; the Empress Catherine in full state costume, &c. Also a copy of Titian's *Venus*, of the Florence Gallery, in a bad state, but apparently not a bad picture; and I must observe here that tolerable copies of authentic portraits and of famous pictures of the old masters have a certain use and value in a collection like this, and ought not to be rejected.

Besides the Cartoons of Raphael, and the historical pictures, we have here a collection of old Venetian portraits of wonderful beauty, by Titian, Giorgione, Tintoretto, Pordenone, and Sebastian del Piombo.* I know of no gallery

* There is ample reason to believe that the greater part, if not the whole, of these Venetian pictures were acquired by Charles I. In Ellis's invaluable '*Collection of Letters Illustrative of English History*,' the only new information I can find relative to the fine arts is the following:—"Dr. Birch, in one of his MS. volumes in the Museum, has preserved a copy of the king's letter of warrant for purchasing a collection of paintings at Venice, in 1634, of which he was to be a fourth part owner, provided his share of the purchase came to no more than 800*l*." The warrant itself is given in a note:—"WHEREAS we understand that an excellent collection of paintings are to be sold in Venice, which are known by the name of Bartolomeo della Stane, his collection. We are desirous that our beloved servant, Mr. William Pettye, should go thither to make the bargain for them. We ourselves being resolved to go a fourth share in the buying of them (so it exceed not the sum of eight hundred pounds sterling), but that our name be concealed in it: and if it shall please God that the same collection be bought, and come safely hither, then we do promise in the word of a king that they shall be divided with all equality in this manner: viz., that they shall be equally divided into four parts by some men skilful in painting; and then every one interested in the shares, or some one for them, shall throw

that in this respect can compete with Hampton Court, unless it be the Belvedere, at Vienna; where, indeed, the number and exquisite beauty of the female portraits by Titian and Palma eclipse us utterly. The present condition of some of these fine works is, however, pitiful to see; ruined by neglect, damp, dirt—and yet more by the picture-cleaners and restorers of the last century. The atrocious manner in which some exquisite pictures have been maltreated, patched, painted over, varnished, without shame and without mercy, is not to be described or believed. Many of these would be benefited by judicious and conscientious restoration.

In the following Catalogue, which, imperfect as it is, I have been anxious to render as generally useful and intelligible as possible, the pictures are numbered and described in the order they are now hung, to facilitate reference on the spot; appended to it the visitor will find five short local indexes to the Royal Galleries only, viz.—

1. To the most remarkable and interesting pictures of distinguished painters, under their respective names ranged *alphabetically*. Those not in these indexes will be found in the general index at the end of the volume.
2. To the portraits of sovereigns and royal personages, and pictures connected with them, arranged *chronologically*.
3. To the portraits of noble personages and remarkable characters, arranged *alphabetically*.

the dice severally; and whosoever throws most shall choose after first as he casts most, and shall take their shares freely to their own uses as they shall fall unto them. In witness whereof we have set our hand this eighth day of July, in the tenth year of our reign. A.D. 1634."—MS. Donat. Brit. Mus. 4106, Art. 68.

Of the result of this transaction I find no evidence. Ridolfi (part ii. p. 42) mentions valuable purchases of pictures made at Venice by Basil Lord Fielding, our ambassador there in Charles's reign; but whether for the king or for himself I have not (*yet*) ascertained.

4. To the female portraits, arranged *alphabetically*.
5. To the portraits of artists, arranged *chronologically*.

These will, I hope, afford some clue to the labyrinth, and be found useful as a reference, as well as a guide to the most interesting and celebrated pictures.

In this Catalogue, as in the last, the pictures which belonged to Charles I. are marked K. C. C.; and those which are also in King James's Catalogue are marked K. J. C.

THE GUARD CHAMBER.

GIULIO ROMANO.

1. The Battle between Constantine and Maxentius (A.D. 312).

AN exceedingly fine copy by Giulio Romano, after the fresco in the Vatican, designed by Raphael, and executed by Giulio Romano and others of his scholars. This is beyond all comparison the grandest composition of the kind that ever was produced. The fertility of invention displayed in the different groups; the animation, vigour, and variety of expression; the admirable artistic skill and taste by which, in the midst of the crowd and tumult of the battle, all the vulgar and ghastly horrors of such a scene are avoided—all its terrors, its tragedy and poetry, brought before us,—and the attention fixed at once upon the *subject* of the picture, “the Victory of Constantine, through miraculous aid,” render this wonderful production deserving of particular study as a work of art.—(K. J. C. 248.) I have reason to believe that it belonged to Charles I., though not in Vanderdoort's catalogue.

C. about 7 ft. by 14½ ft.*

Of this subject there are many fine engravings by Cort, Pietro Aquila, and others.

G. BOCKMAN.

THE Portraits of six English Admirals, distinguished in the time of William III.; all half-lengths.

2. Admiral Sir Stafford Fairbourn.

* A smaller copy (about 4 ft. 8 in. by 9 ft. 7 in.), also by Giulio Romano, went with the Houghton Gallery to St. Petersburg.

3. Admiral Beaumont.
4. Admiral Benbow.
5. Admiral Sir Thomas Dilkes.
6. Admiral Churchill.
7. Admiral Sir John Jennings.*

ALL these are copies after the original portraits by Kneller and Dahl, formerly in the Gallery of Admirals here, and now transferred to Greenwich. Bockman was by profession a mezzotinto engraver, who was in England about 1745.

GEORGE PHILIP RUGENDAS.

8-15. Eight Pictures of Military Subjects.

Brought hither from the Guard-room at Windsor. They are painted with considerable animation and breadth of manner.

RUGENDAS was a painter of Augsburg, who lived at the beginning of the last century, when war was much in fashion.

CANALETTO.

16. Ruins of the Colosseum. (See p. 135.)

A very large picture.

FREDERIC ZUCCARO.

17. Queen Elizabeth's Porter.

Full-length. Dated 1580. This personage was seven feet six inches in height. Walter Scott has introduced him into "Kenilworth" with great effect.

THE FIRST PRESENCE-CHAMBER.

SIR GODFREY KNELLER.

18. William III. on a white Horse.

MERCURY and Peace are in a cloud above, supporting the

* Three more distinguished admirals, Lord Orford, Lord Sandwich, and Sir John Lawson, are in other rooms.

king's helmet, crowned with laurel; Neptune and his attendants welcome him on shore; Plenty offers her cornucopia; Flora presents him with flowers.

All these allegorical personages and pictorial commonplaces fail in giving the slightest tinge of poetry to this huge picture: and though, as poets write—

“Heaven itself to Kneller's hand decreed
To fix great Nassau on the bounding steed”—

Heaven seems to have left him there, and denied its inspiration to his work. The horse is wooden, the limbs of the principal figure feeble and effeminate, the colouring cold and tawdry; and William, with his wig and his truncheon, looks almost as wooden as his horse. In the original sketch for this picture, now at St. Petersburg, Kneller had represented the king in the heat of battle; and Walpole says that the first idea was struck out with a spirit and fire worthy of Rubens, which, however, settled down in the process of painting into this tame thing before us. “Mrs. Barry and another actress sat for the two emblematic figures on the foreground.”—*Ædes Walpolianæ*.

About 18 ft. by 15 ft.

Engraved by Baron. (There exist about ninety engraved portraits of this prince from various pictures.)

W. WISSING.

19. Queen Mary II., eldest Daughter of James II. by Anne Hyde.—Not quite full-length; seated.

THIS portrait, placed beside that of her husband, forms a good exemplification of their domestic arrangements. *His Majesty* covers one end of the room and half an acre of canvass; *Her Majesty* shrinks into an unpretending half-length. She is here represented in the dress of a lady of her time, without any of the paraphernalia of royalty except the crimson mantle. The face is a complete Stuart face, and bears a striking resemblance to all the pictures of her nephew, the young Pretender. With considerable beauty, sweetness, and dignity, we find those indications of weakness and obstinacy about the mouth and the lower part of the countenance, common to all the portraits of the Stuart line.

Mary was the most obedient and submissive of wives to a husband who owed his throne to her: a man sickly in temperament, ungraceful in his person, and ungracious in his manners. Whatever we may owe as a nation to the public virtue or ambition of William III., it is certain that the different notices of him scattered through the pages of his pane-

gyrist, Burnet, combine to make up a most unamiable private character.* But though Mary was evidently dissatisfied by the cold temper of the king, she had a power over herself to conceal or suppress it. She had the quiet enduring fortitude which distinguished most of her unfortunate family, and lived discontented rather than unhappy. "*Elle pouvait se passer de bonheur,*" though the want of it seems to have left her little to regret in life. "On her death-bed," says Burnet, "her resignation went further than submission; she seemed to desire death rather than life. She refused to see the king, saying she had written all her mind to him." She died in 1694, at the age of thirty-three.

There exist not less than 140 distinct engravings of this queen. The above picture is engraved by Johan Verkolje.

(The eight following portraits of ladies who lived in the court of William and Mary were formerly known as the "Beauties of Hampton Court," to distinguish them from the ladies of the court of Charles II., known as the "Beauties of Windsor." Both owe their existence not to the gallantry of man, but to a woman's pride in her own sex: the first series to Anne Hyde, when Duchess of York; the second to her daughter, Queen Mary. The thought was first suggested, and the execution begun, during the king's absence. Walpole relates, on the authority of an old lady of the court, that no part of the queen's conduct, political or domestic, ever rendered her so unpopular as these unfortunate beauties; all the fair ones who were excluded thinking themselves aggrieved by the preference shown to a few, and fathers, husbands, brothers, and lovers, making common cause with these much-injured beauties.† Lady Dorchester, the witty and profligate daughter of the greatest wit and profligate in Charles's court,‡ strongly advised her against the project of a gallery of beauties. "Madam," said she, "if the king were to ask for the portraits of all the *wits* of his court, would not the rest think he called

* "He had been much neglected in his education." . . . "He spoke little and very slowly, and most commonly with a disgusting dryness, which was his character at all times, except on the day of battle." . . . "He hated business of all sorts; yet he hated talking and all sports, except hunting, still more." . . . "He was without passions." . . . "In his deportment towards all about him he seemed to make but little distinction between the good and bad—those who served him well and those who served him ill."—See *Burnet*, ii. 313; iii. 335—*passim*.

† They had not, like Lady Jersey, a Lord Byron to avenge the omission. It is singular that we do not find in the royal collection any portrait of the celebrated Duchess of Marlborough. Perhaps her "Neighbour George," as she chose to call George I., kicked it out.

‡ Sir Charles Sedley.

them fools?" Mary, however, persisted in her plan; and SIR GODFREY KNELLER was appointed to execute it. The portraits are all full-length, and, generally speaking, painted in a coarse, heavy, uninteresting style. They have been engraved in mezzotinto by Faber.)

20. The Duchess of St. Alban's.

Lady Diana de Vere, daughter of Aubrey de Vere, twentieth and last Earl of Oxford of his family.

This beautiful woman, the sole remaining representative of her illustrious race, was the greatest heiress in riches and blood in the three kingdoms. Charles II. early cast his eye on her for one of his sons. She was betrothed in her infancy to Charles Beauclerc, Duke of St. Alban's, the king's son by Nell Gwynne, and married to him in 1694. She was the mother of eight sons, and lived to see most of them distinguished men: she was first Lady of the Bedchamber and Mistress of the Robes to Queen Caroline, and died in 1741.

This portrait was painted about the time of her marriage. She is represented as leaning on a sculptured vase, containing an orange-tree, and holding one of the fruit in her hand. The features are delicate, with an expression of childish simplicity and sweetness, and the drapery is easy and graceful.

21. The Countess of Essex.

LADY Mary Bentinck, eldest daughter of William Earl of Portland (favourite of William III.), and wife of Algernon Capel, Earl of Essex.*

We find the beauty of this Countess of Essex celebrated by most of the courtly poets of that time, and all, without exception, allude to the extreme gentleness and retiring modesty of her disposition. She is among Addison's toasts of the Kitcat Club. (See his works.)

This portrait is the worst of the series; meagre in colour, cold and stiff in design. The face has considerable sweetness, but this is all.

22. The Countess of Peterborough.

CAREY FRASER, daughter of Sir Alexander Fraser, and first wife of Charles Mordaunt, Earl of Peterborough.†

* The son of that unhappy Lord Essex who was found with his throat cut in the Tower on the occasion of Lord Russell's trial.

† The second wife of the Earl of Peterborough was the famous singer Anastasia Robinson, of whom there is such an interesting Memoir in Burney's 'History of Music.'

NEITHER the charms nor the virtues of this amiable and beautiful woman had power to fix the heart of her brave and gifted, but most inconstant and eccentric, husband. His history and exploits belong to the history of England. The Countess of Peterborough derived what portion of happiness fell to her share from the glories, not the tenderness, of her husband, and the excellent conduct of her two sons. She died in 1709, leaving also a daughter, who was afterwards Duchess of Gordon.

All the merit and interest of this picture are confined to the head, which is extremely well painted, and has, with great beauty of feature, a pensive and dignified expression.

23. The Countess of Ranelagh.

LADY Margaret Cecil, daughter of James Earl of Salisbury; and married first to Lord Stawel, and, he dying early, she married secondly, at the age of nineteen, Richard Jones, Earl of Ranelagh, who was then near sixty, but still "frisky and juvenile, curly and gay," possessing to the last his fine person, his eccentricities, his wit, and his high animal spirits. His Countess appears to have been a dazzling and disdainful beauty, always addressed by her adorers in terms of the humblest deprecation.

This portrait is not equal to another of the same lady now at Hatfield, and which is reckoned one of the finest pictures Kneller ever painted. It is, however, an elegant portrait; the neck and turn of the head exceedingly graceful, and the face beautiful. The drapery is intended to represent white satin, but the tint is that of chalk and the texture that of woollen.

24. Miss Pitt.

Afterwards Mrs. Scroop.

OF this fair and gentle-looking creature, nothing is known but the name, or rather names. It does not appear that a Miss Pitt or a Mrs. Scroop was attached to the court of Mary in any ostensible capacity, so that her claim to be admitted into the Gallery of Beauties appears to have rested on her charms only. She is here represented in a garden, dipping her hands in a fountain, of which the water gushes from a lion's mouth. The colouring has more delicacy, and the drapery more lightness, than in most of the other portraits. The landscape is too dark—perhaps de-

signedly so : it was a well-known practice of Sir Godfrey Kneller to sacrifice the general effect of his pictures, in order to bring out the head.

5. The Duchess of Grafton (Countess of Arlington and Baroness Thetford in her own right).

This beautiful woman, who appears to have been a favourite object of adoration and celebration among the wits and poets of her time, was the Lady Isabella Bennet, only daughter and heiress of Henry Bennet, Earl of Arlington. The king (Charles II.) bestowed her, while yet a child, on Henry Fitzroy, Duke of Grafton, his son by the Duchess of Cleveland. When this baby-marriage was celebrated, Lady Isabella was five, and the young Duke eleven, years old. He proved not unworthy of his good fortune—for he was handsome, spirited, and true-hearted, though rough and blunt in his manners, and altogether illiterate. He was killed at the siege of Cork in 1690, leaving his young widow, who was only two-and-twenty, for some time inconsolable for his loss. She married afterwards Sir Thomas Hanmer, and died in 1722.

She is here standing near a fountain, and catching, in a shell, the stream which a Triton is pouring from his wreathed horn ; but as she is studiously turning her face the other way, no wonder the water runs over. The features are fine, with rather a haughty expression. The drapery is heavy, and the colour cold and inharmonious.

6. The Countess of Dorset.

LADY Mary Compton, daughter of James, third Earl of Northampton, and second wife of Charles Sackville, Earl of Dorset.*

She was a woman of great sense and spirit, and distinguished herself by her share in the escape of the Princess Anne (afterwards Queen Anne) when she fled from her father in 1688. She died not long after her marriage, leaving a son, and a daughter who was afterwards Duchess of Beaufort. This portrait, judging from a comparison of dates, must have been painted only a few months before her death. The figure is elegant ; the face pretty, but rather insipid, and not at all indicative of those intellectual endowments for which she was remarkable. The drapery is rich, but the general tone of the picture is heavy and sombre.

27. Lady Middleton.

SHE is represented as a shepherdess, with a crook in her

* The celebrated wit and poet. His first wife was the beautiful Miss Bagot, mentioned in the *Memoirs of De Grammont*. There is a fine portrait of her at Althorpe.

hand. This was the affected taste of the day. The figure is beautiful on a small scale; the features soft and delicate; the drapery rich and well disposed; the landscape free, airy, and brilliant, most unlike the usual style of this master, in which the back-ground is almost always sacrificed to the head. The picture has suffered less from time and damp than any of the others.

There were no less than five baronets of this name living in the time of William and Mary, and there was also a Countess of Middleton, whose husband was a staunch Jacobite. I find it impossible to identify among them the original of this portrait.

MYTENS.

28. James, second Marquess of Hamilton, Lord Steward of the Household to James I.

Full-length, holding the white wand, and in the dress of James I.'s time, with the George and Ribbon. He died in 1625.* (K. C. C.)

C. 7 ft. 4 in. by 4 ft. 7 in.

KNELLER.

29. Admiral Russel, who commanded the English Fleet at the Battle off La Hogue in 1692.

He was created Earl of Orford in 1697.

J. JORDAENS.

30. Overthrow of Pharaoh in the Red Sea.

A composition of fourteen figures.

We trace here the Rubens school, but with little of his fire and fancy.

About 6½ ft. by 5 ft.

PORDENONE.

31. Portrait of a Man: in black; his hand on his breast.

VERY fine.—(K. J. C. 515, and there called a Giorgione.)

* The engraved full-length (Martin, 1623) is not from this picture.

———?

32. Head of an Old Woman:

DOBSON.

33. Portrait of a Man.

———?

34. A Saint in Armour.

LOOKING up; one hand on his helmet. Called here "St. William, divesting himself of his armour to take the monastic habit," and attributed to Giorgione. It is a fine Venetian picture. K. J. C. 1042.

St. William was Duke of Aquitaine in the time of Charlemagne; he renounced the world and turned monk in 808.

LANFRANCO.

35. A Head of St. Jerome.

ANTONIO CATALANI.

36. An Old Man, in a red garment, reading a Letter.

Nearly half-length. (K. J. C. 132.)

This painter was a scholar of Albano.

SCHIAVONE.

37. Figures in a Landscape.—A long narrow sketch.

TITIAN.

38. Portrait of a Man.—In a grey doublet; his hand on his sword. Half-length; fine.

GIORGIONE.

39. Head of a Man.—In a black cap and vest, and white shirt up to the throat. Very fine.

LIONARDO DA VINCI?

40. Portrait of a Man: in a black cap and dress.

Very fine and expressive; the execution most careful and

finished. He holds a sort of tablet, superscribed—*Carpendo Carperis Ipse*.

It may be by Lionardo da Vinci; but I think it doubtful. (K. J. C.)

FREDERIC ZUCCARO.

41. Calumny: an Allegory.

A COMPOSITION of fourteen figures, surrounded by a rich border (painted on the same canvass) of arabesques, figures, and ornaments; inscribed on a tablet above—*In Pavidum ferient*.

IN the Life of Apelles, the Greek painter, it is related that he was accused by a rival painter, Antiphilus, of conspiring against the life of Ptolemy, on which false accusation he was imprisoned by the king, and with difficulty escaped with his life; on his return to Ephesus he painted his famous picture of *Calumny*, of which a minute description has been handed down to us by Lucian. It represented Credulity, with asses' ears, on his throne; at his side Suspicion and Ignorance. Calumny, under the figure of a woman richly dressed, drags before him a young man, who is appealing to Heaven on behalf of his innocence; behind Calumny are Fraud and Perfidy; and behind this group is seen Repentance, who is tearing her hair and pointing at the figure of Truth, who appears unveiled near a door. From this description several of the old Italian masters have made designs; but the most celebrated of all is that of Raphael,* now in the Museum of Drawings in the Louvre (No. 583); another was painted by Benvenuto Garofalo, for the Duke of Ferrara; a third is by Sandro Botticelli, an old Florentine artist; † a fourth by Luca Penni.‡ In a very different spirit from any of these, more fantastic and Gothic in taste, is this of Zuccaro, apparently the same picture so particularly referred to by Carlo Dati§ and Baglioni, which was formerly in the possession of the Dukes Orsini di Bracciano. It is painted on canvass in distemper, and varnished.

Engraved by Cornelius Cort; and by Luca Bertelli, with a Greek instead of a Latin inscription over it.

* Engraved by Cochin, in the Crozat Gallery.

† Engraved by Baldini or Moceto.

‡ Engraved by Giorgio Ghisi.

§ Federigo Zucchero rappresentò mirabilmente in pittura il concetto d'Apelle; la qual' opera si ritrova in potere del Duca di Bracciano, e fu già intagliata in rame da Cornelio Cort Fiammingo. V. Baglioni Vita di Feder. Zucc. a 123. Gio Paolo Lomazzo. Tratt. di Pittura, l. 7. c. 28. a 662. Un' altra ne fece a imitazione

Frederic Zuccaro, whose disposition, according to the account of him in Vasari, seems to have been particularly irritable and resentful, was employed by Pope Gregory XIII. in some of the works in the Vatican, where, conceiving himself ill-treated by the officials of the Pope and slandered in the estimation of his employer, he painted a picture representing the persons who had offended him with asses' ears, and exposed it over the gate of the church of St. Luke, the patron saint of painters: for this exploit he was obliged to fly from Rome, and travelled into France, where he was employed by the Cardinal of Lorraine. He then came to England (in 1574), and was here several years, much patronized by Queen Elizabeth and her court.

PARIS BORDONE?

2. Portrait of a Man.

Half-length, holding in both hands a parchment writing. Extremely fine. (K. J. C. 292.)

BASSANO.

3. Head of an Old Man,

With a white beard; in a red vest, trimmed with fur. Exceedingly fine.

I PRESUME this to be the head of old Giacopo Bassano, painted by himself. (K. J. C. 147.)

TINTORETTO.

4. Head of a Man, with short black hair.

Very fine. (K. J. C.)

di questa il medesimo Zuccherò, ma però variata secondo le sue passioni, e adattata a' propri accidenti, la quale espose in Roma in luogo e tempo di gran concorso: E perch' ella veramente conteneva una pungentissima satira, fu necessitato a fuggirsi, &c.—“*Vite dei Pittori antichi, scritte e illustrate da Carlo Dati, Firenze, 1667.*” In 4to. nota xx.

Baglioni, after mentioning the picture exposed at the church, and the occasion of it, adds, “Questa non e la Calunnia ch' egli fece a imitazione di quella d'Apelle, la quale oggi sta in potere de' Signori Duchi di Bracciano da lui dipinta a tempera sopra la tela, assai bella, intagliata poi da Cornelio Cort Fiamingo valente maestro di borino.” *Baglioni Vite de' Pitturi, Roma, 1642.* 4to. p. 123.

Walpole's account is very confused. He mentions the “picture in distemper, of Calumny, at Hampton Court, borrowed from the description of a picture of Apelles,” but says that it was a caricature of Cardinal Farnese; whereas this picture seems to have been painted previous to the caricature above alluded to.

BASSANO.

45. Portrait of Himself.

Three-quarters, in black, with a ruff: his pencils near him on a table.—(K. J. C. 125.)

THERE is a strong resemblance between the features and those of the head (No. 43): perhaps old Bassano when young, or his son Francesco.

TINTORETTO.

46. St. George.

A SMALL upright study for a large picture, containing three figures, full-length: St. George, in armour; St. Cleodolinda (the rescued princess), mounted on the dragon; and a saint in the habit of a bishop: powerfully painted, and the head and shoulders of the female of great beauty. (K. J. C. 942.)

PIETRO DA CORTONA.

47. Augustus consulting the Sibyl.

ELEVEN figures, life-size. She prophesies the birth of the Messiah. The subject is from Virgil's *Pollio*, v. 6.

8 ft. 10 in. by 8 ft. 8 in.

—?

48. Virgin and Child.

I PRESUME a copy after Paul Veronese, by some third-rate Venetian artist.

PARCELLES.

49. Sea-port and Shipping (the Bay of St. Lucar).

There were a father and son of this name, both marine-painters, who lived in Holland from about 1600 to 1650. (K. J. C. 38.)

DE BRAY.

50. The Family of Solomon de Bray, (a Dutch painter of Charles I.'s time.)—By Himself.

ELEVEN figures, half-length; his wife as Cleopatra dissolving the pearl, and a boy ready with a pestle and mortar to pound

it; De Bray having, perhaps, discovered that pearls do not readily dissolve in *modern* vinegar.

This very curious picture is No. 769, K. J. C., where it is called the history of Antony and Cleopatra. I know not any other specimen in England of this master, who was contemporary with Rubens. It is extremely well painted; and though a little hard, some of the heads, particularly two children in the foreground, are full of life and nature. All the ornamental parts are richly and cleverly managed.

BENEDETTO GENNARO.

51. The Genius of Poetry.—Full-length, life-size, with the usual attributes. Very bad.—(K. J. C. 1100.)

This Gennaro was the nephew of Guercino, his imitator and copyist, but far inferior in talent of every kind. He came to England in Charles II.'s time, and was appointed one of his painters.*

Over the doors.

- 2-4. Three large Pieces of Architectural Ruins.

BY JACQUES ROUSSEAU, who came over to England about 1698, to paint the interior of Montagu House, now the British Museum.

THE SECOND PRESENCE-CHAMBER.

Over the doors.

ROUSSEAU.

- 5-6. Two large Pieces of Architecture.

FIALETTI.

57. The Doge of Venice receiving Sir Henry Wootton, Ambassador to Venice from James I.

BROUGHT from Venice by Sir Henry, and bequeathed by him to Charles I. in 1639.—(K.J.C. 1018.)

Sir Henry Wootton, an able diplomatist and most accomplished man,

* See p. 210.—Lanzi is in error when he says that Gennaro was employed to paint the portraits of the royal family of England:—all the pictures which bear his name are historical subjects.

was one of the conspicuous ornaments of the reign of James I. He was employed as ambassador to Venice and various of the states of Germany from 1604 to 1624, and died provost of Eton College in 1639.

This curious picture contains thirty-five small figures, and all apparently portraits; but it is hung beyond the reach of observation or criticism. The doge here represented is Leonardo Donato, of whom there is a large picture in another room.

Odoardo Fialetti is better known as an engraver than as a painter; he was living at Venice when Sir Henry Wootton was our ambassador there.*

GIULIO ROMANO.

58. Europa.—(See No. 102.)

SHE is lying on the back of the bull, which is bearing her off at full speed: there are two nymphs, *éplorées*, in the foreground. It is a coarse picture; the attitudes forced and extravagant, and of the work of the master little trace is left.—K. J. C. 54.—About 5 ft. by 4 ft.

———?

59. Portrait of a Man: in black; three-quarters.

SAID to be Baccio Bandinelli, a name of great interest in the history of Italian art.

A fine head, of powerful expression, with full bushy hair and beard; one hand on his breast, in the other a small figure of the Egyptian Diana or Cybele; several marble statues and busts around, and on the table before him gold and silver medals: attributed here to Correggio, but not his, I think; it is, however, exquisitely painted. I wish it were possible to prove that it represents Bandinelli; but it bears no resemblance to the best authenticated portraits of that eminent sculptor, who died in 1599.

There is a fine engraving of this picture by Cornelius Visscher, executed for V. Reynst when the picture was in his possession. (See p. 195.)

* Extract from Sir Henry Wootton's will:—"And first to my most dear sovereign and master, of incomparable goodness, (in whose gracious opinion I have ever had some portion, as far as the interest of a plain honest man,) I leave four pictures at large of those Dukes of Venice in whose time I was there employed, with their names written on the back, which hang in my great ordinary dining-room, done after life by Edoardo Fialetto.—Likewise a table (i. e. a picture painted upon board) of the Venetian College, where ambassadors had their audience; hanging over the mantel of the chimney in the said room, done by the same hand, which containeth a draught in little, well resembling the famous D. Leonardo Donato, in a time which needed a wise and constant man."

LEANDRO BASSANO.

The Portrait of a Venetian Sculptor.

With short black hair and pointed face and beard.
Half-length, holding a small statue.

VAN DYCK.

Portrait of Margaret Lemon.

A BEAUTIFUL woman, who was Van Dyck's mistress; half-length, in crimson drapery, loosely thrown round her, and held with both hands.

I know not any picture of Van Dyck's in which his Venetian studies are so apparent as in this celebrated picture, evidently painted *con amore*. Van Dyck painted several other pictures of her; one, representing her as Judith, is in the possession of the Earl of Waldegrave; there are four engravings of her, but none from this picture.—K. J. C. 498.

PORDENONE.

Portrait of a Man.

IN a black habit, reddish hair and beard, with a gold and jewelled cross suspended from his breast.—K. J. C. Extremely fine.

FRANCESCO VANNI.

A Holy Family.

THE Virgin with the Infant Christ, St. Joseph, and St. John: two Angels adoring; the Holy Ghost descending from above. A beautiful picture, full of sentiment and richly coloured.

This artist painted like Barroccio, but is more correct and natural in his drawing and expression.

PAUL VERONESE.

The Annunciation: the Angel bearing the lily appears on the left.

THIS is a rich and beautiful picture, with all the characteristics of the master—the architectural background, the peep of blue sky, and the ample draperies of mingled and glowing colours.

C. about 4 ft. by 2 ft. 8 in.

SIR JOSHUA REYNOLDS.

65. The Archangel Michael.

A COPY, of the same size as the original, after the famous St. Michael of Guido, now in the church of the Cappucini at Rome.

BASSANO.

66. Our Saviour in the House of the Pharisee.

A COMPOSITION of eleven figures, less than life. K. J. C. 1003.

PARMIGIANO.

67. Portrait of a Lady.

SEATED; half-length; in a dress richly and curiously embroidered, and the turban-like head-dress, which was the fashion of the time. The expression in the brow and eyes very remarkable; intellectual, severe, resolved, and penetrating. In the background a view into an interior, where a woman in a green dress is seen drawing aside a curtain, and admitting a lady partly veiled, another following.

This must have been an admirable picture, but it has suffered cruelly. Perhaps K. J. C. 833. "The Italian Duchess;" attributed to Raphael.

Engraved, I think, by Visscher, when the picture was in possession of V. Reynst. (See p. 195.)

GIORGIONE?

68. Portrait of a Man, with reddish hair and beard.

Half-length. In armour, with a crimson mantle, one hand seen; very fine. K. C. C.

ARTEMISIA GENTILESCHI.

69. Portrait of Herself: half-length: painting at her easel.

VERY fine and spirited. K. J. C. 118. (See p. 188.)

This was an extraordinary woman. She was in England, and employed by Charles I. for some years, but passed most of her life at Naples, where she was married to one Pierantonio Schiattesi, of whom

we know no more. She had been assisted in her studies by Guido, and has attained in her best pictures something of the power and expression of Domenichino. Her dreadful picture of Judith in the Florentine Gallery is a proof of her genius, and, let me add, of its atrocious misdirection. In portraiture Lanzi calls her *singolare*, and "famed throughout Europe." She died in 1642. There is a little formal print of her in Sandrart, very unlike this animated and characteristic head.

TITIAN.

70. Portrait of a Man.

Half-length; face seen in three-quarters, looking off to the right; without a beard, in a black cap and furred gown; beneath, a white vest up to the throat; in his right hand a red book, his forefinger between the leaves. K. J. C.

Called here Alexander de' Medici. Wonderfully fine.*

Engraved for V. Reynst by C. Visscher.

BRONZINO?

71. A Virgin and Child.—Full-length; life-size.

THE Virgin in rich crimson drapery, seated on the ground, in her right hand a book: the Saviour is reclining on her knee: a group of small figures in the background.

This was originally a fine Florentine picture, grand in the conception and richly coloured; but it has been much repainted. Angelo Bronzino, to whom it is here attributed, was a disciple of Pontormo, and contemporary with Michael Angelo.

VAN DYCK.

72. Charles I. on Horseback, attended by St. Antoine, his Equerry.

Duplicate or copy of the fine picture at Windsor.

VELASQUEZ.

73. Philip IV. of Spain.—Full-length, in Armour.

WITH a red scarf; holding a truncheon; a lion couchant behind.

* It deserves a better situation: I remember seeing it when placed in bright sunshine, and was wonderstruck by its beauty.

74. Elizabeth de Bourbon, Queen of Philip IV. (she was the Daughter of Henry IV. of France, consequently Sister of Queen Henrietta Maria).—Full-length.

IN a rich embroidered dress of brown and silver, and a point ruff; a fan in her left hand, her right resting on a chair; a very intelligent face, with an expression of confidence and decision.

K. J. C., where they are called by mistake Philip III. and his wife.

FILIPPO LAURI.

75. Jacob's Departure from Laban.

Figures, in a Landscape.

Engraved, I think, in Boydell's set.—4 ft. 6 in. by 3 ft. 3 in.

BREUGHEL AND ROTHENHAMER.

- 76-9. The Seasons.

FOUR small, highly-finished pictures. K. J. C. 138, 141, 152, 240.

GERARD HONTHORST.

80. Joseph and Mary.—Figures half-length; life-size.

An effect of lamp-light. (See p. 188).

TENIERS.

81. Judith and Holofernes.

A small copy after Paul Veronese, engraved in the Teniers Gallery.

GIACOPO PALMA.

82. The Last Supper.

K. C. C. "Brought by the Lord Marquis of Hamilton out of Germany, and given to the king." It has been horribly injured and painted over.

P. 1 ft. 8 in. by 3 ft.

VINCENZIO MALO.

83. The Conversion of St. Paul.

Composition of ten figures ; very spirited ; with the name of the painter in the left-hand corner of the picture. He was a pupil of Rubens. On copper ; about 2 ft. by 18 in.

SCHIAVONE.

84. Tobit and the Angel ; in a small Landscape.

——— ?

85. Diana and Actæon.

A miserable little copy after Titian.* K. J. C. 314.

GUERCINO.

86. A Head of Himself.

Front face ; holding his palette. Not so good as that at Windsor.

PAUL VERONESE.

87. The Marriage of St. Catherine.

Seven figures, life-size. Mary, Christ, St. Joseph, St. John, St. Catherine, and two angels singing and playing in the background: the scene a landscape, with architecture and ruins.

The Vision of St. Catherine of Sienna, who died 1380, in which she fancied herself espoused to the Saviour, is a famous and oft-recurring subject with painters, who frequently confound her with the martyr St. Catherine of Alexandria.

POLIDORO DA CARAVAGGIO.

88. Cupids and Satyrs.

King Charles had six such long narrow pieces, painted in chiaroscuro, in the style of the antique, apparently for a frieze. They probably decorated some costly article of

* If it be not perhaps a defaced first sketch for the Bath of Diana, now in the Bridgewater Gallery.

furniture, such as a state bed (see p. 110) : the other pieces are scattered through different rooms ; they ought to have been kept together.—K. C. C. K. J. C. 289. P. 1 ft. 4 in. by 5 ft.

CARLO MARATTI.

89. St. Francis.

The Saint kneeling holds the infant Saviour in his arms : the Virgin, with angels, is seated in the clouds. Figures full-length ; life-size.

This alludes to a famous vision in the life of St. Francis, which has been the subject of many beautiful pictures.

VANSOMER.

90. Christian IV. King of Denmark.

Full-length, leaning on a stick ; his sceptre and crown on a table : in a buff habit, embroidered with gold.

PAINTED, probably, when this king was in England about 1606. He was a prince possessed of great talents both for government and war, and reigned from 1588 to 1648 ; his sister, Anne of Denmark, was the mother of Charles I. K. J. C. 170. There are many engravings of him, but I find none from this picture.

GUIDO CAGNACCI.

91. Jacob, Rachel, and Leah.

Figures life-size, and nearly full-length. A feeble picture, rather elegantly designed.

BASSANO.

92. Jacob's Journey.

A picture crowded with figures and cattle, very brilliant, and, at the same time, rather cool in the colour for Bassano.

K. J. C. 241. Finely engraved for V. Reynst.

HANNEMAN.

93. Portrait of Peter Oliver, the celebrated Miniature Painter.—(See p. 190.)

Extremely fine ; equal to Van Dyck in refinement, but not so clearly

coloured. There is a superb unfinished engraving, bearing Van Dyck's name as painter.

VANDER HELST.

94. Portrait of a Man with a Pointed Beard.

Very fine.

THE AUDIENCE-CHAMBER.

SEBASTIAN RICCI.

95. Christ at the House of Simon; Mary Magdalen anointing his feet.

A great picture, nearly twenty feet in length: one of Ricci's flagrant imitations of Paul Veronese; it is like a cento out of his pictures. A warmer, deeper tone of colour and some spirited touches would make the deception perfect.*

Engraved of a large size by J. M. Liotard.

96. The Pool of Bethesda.

Figures life-size.

97. The Woman taken in Adultery.

Figures life-size.

98. The Woman healed by Faith.

Figures less than life.

99. Christ and the Woman of Samaria.

Figures less than life.

All painted for Queen Anne and George I. (See p. 214.) Engraved in a set by Faldóni?

TITIAN.

100. Portrait of a Gentleman.—Half-length; in black; gloves on his hands, his right arm leaning on a table.

* It is a well-known story that Ricci once deceived the painter La Fosse with one of his skilful imitations of Paul Veronese; on which La Fosse advised him sarcastically to paint "no more Riccis, but stick to his Paul Veroneses."

TITIAN.

01. Portrait of a Man.

Half-length, in black ; holding in the right hand a book, in the left a fruit : background, a mountainous landscape seen through a window.

GIULIO ROMANO.

Three Pictures representing part of the History of Jupiter and Juno. From the Mantuan Gallery.

02. The Birth of Jupiter and Juno.

K. C. C. (where it is called "A piece of the birth of Hercules, where the mother is brought to bed ; and a tent, whereby attending some four nymphs," &c.)—K. J. C. 67.

Engraved by Diana Ghisi : by Gribelin.*

03. The Nursing of Jupiter.

One nymph holds the infant god, who is sucking from the goat Amalthea : another is taking honeycomb from the hive to feed him.†—K. J. C. 755.

Engraved by Bonasoni.

04. Jupiter and Juno about to take possession of the Throne of Heaven.‡—K. J. C. 56.

Engraved by Bonasoni.

These pictures and the Europa are certainly genuine, and "by that famed Italian master, Giulio Romano ;" he was in the service of Frederigo Duke of Mantua, and from his death, in 1546, they had remained

* Diana's print, called in Bartsch "the Birth of Apollo and Diana," has the appearance of being engraved after a drawing by Giulio Romano ; that of Gribelin, which is a poor thing, is from this picture, of which I am told there is a fine replica in possession of Lord Northwick.

† Another picture of the Infancy of Jupiter, by Giulio Romano, was in the Orleans Gallery, representing the god asleep, and watched by nymphs. It seems to have belonged to this set, corresponding in size and style. It is engraved.

‡ There is a set of Mythological subjects after Giulio Romano, representing, 1, Saturn dividing his empire among his children ; 2, Jupiter and Juno taking possession of the throne of heaven ; (the above picture, No. 104 ;) 3, Neptune taking possession of the empire of the sea, which is in Charles I.'s catalogue, p. 132 ; 4, Pluto driving down to the infernal regions to assume his throne (now in the Belvedere at Vienna).

at Mantua till purchased by Charles I. Spite of their bad condition, they bear the impress of the master; mingling poetical and luxurious conception, and vigorous animated design, with a certain coarseness in the sentiment and execution. Charles I. possessed sixteen pictures by Giulio Romano, besides the eleven Emperors on horseback.—See the Introduction to the Royal Galleries.

VIVIANI AND JAN MIEL.

105. Ruins and Shipping :

With numerous small figures. (See No. 488.)

—— ?

106. Venus and Cupid.

A copy after Titian's well-known composition "*La Venus qui se mire.*"

PETER SNAYERS.

107. The Battle of Forty.

THIS contest between two rival commanders in the Spanish Netherlands was decided before the walls of Bois-le-duc: forty chosen men, mounted and properly equipped, on each side, entered the lists, and the desperate encounter lasted till only one combatant remained on the field.—4½ ft. by 2½ ft.

SCHIAVONE.

108. Departure of Briseis.

Figures in a long-shaped landscape. One of seven long narrow pieces painted for a decorative frieze; the others are scattered through different rooms. K. J. C. 1060.

GERARD HONTHORST.

109. Elizabeth Queen of Bohemia, Daughter of James I. : full-length, with a fan of feathers.

THIS princess was married to Frederick V., Elector Palatine, in 1612. In 1619 Frederick was offered the throne of

Bohemia by the Protestant party in Germany, and in an evil hour, and by his wife's persuasions, accepted it, and was crowned at Prague. The thirty years' war followed, in which Elizabeth displayed all the fortitude, the devotion, and the magnanimity becoming the woman, the wife, and the crowned queen. She died in 1662: through her the present reigning family succeeded to the throne, her youngest daughter being the mother of George I.

I am assured that there is an inscription on the back of this picture, identifying it as the same which belonged to Sir Henry Wootton, and which, on his death in 1639, he bequeathed to Charles II., then Prince.* The enthusiastic admiration of Sir Henry for this Princess, and his charming verses on her, lend it a particular interest. She patronised Honthorst, and sat to him several times. There are no less than thirty-six engraved portraits of her. The above is engraved by F. Brün, 1627.

———?

10. Venus and Cupid.—Half-length; a copy after Titian.

HERMAN SWANEFELDT.

11. A Landscape.—Venus presenting Cupid to Diana.

12. A Landscape.—Diana and her Nymphs reposing.

BOTH very fair specimens of this charming painter, who studied the manner of Claude. They are engraved.

GIORGIONE.

13. Diana and Actæon.

K. C. C. "A piece being Actæon, containing in the foreground some 12 figures, where Diana and her nymphs are washing." The woodland landscape is finely and richly painted.—3 ft. 1 in. by 6 ft.

MARTIN HEEMSKIRK.

14. A Vision of Death and the Last Judgment.

A VERY curious and elaborate picture of the old German school. In one corner a dying man surrounded by Faith,

* "I leave to the most hopeful Prince the picture of the elected and crowned Queen of Bohemia, his aunt, of clear and resplendent virtues through the clouds of her fortune."—*See Sir Henry's will, as given at length in Walton's 'Lives,' p. 274.*

Hope, and Charity, while a priest administers the last offices: in the rest of the picture Christ appearing in the clouds with St. John the Baptist and the Virgin: beneath is the Resurrection of the Dead; many figures, with various expressions of hope, doubt, despair: a figure representing Earthly Pomp is drawn by a procession of fiends into the jaws of Hell, which is represented by a huge mouth open to devour.

The character, expression, and drawing of some of the figures, wonderfully fine; the heads touched with the delicacy of a miniature: yet at the first glance the whole picture shocks by its grotesque terrors, and that utter want of taste in conception which characterised generally the old German painters.—K. J. C. 973.

PALMA (the Younger).

115. The Adoration of the Shepherds.

A large picture: very like Titian.—(K. J. C. 735.)

Engraved by Gribelin.

SEBASTIAN DEL PIOMBO.

116. Portrait of a Lady of Florence.

Half-length, face seen in front: in a green dress, the sleeves slashed with white, wearing a green cap embroidered with gold.

A picture of infinite beauty: though the features are those of a middle-aged woman, and in no respect attractive, yet the expression of nature is so striking, and the delicacy and feeling of the execution so charming, that it is a model for portrait-painters, and leaves an impression on the fancy as of a person actually seen and known. (K. C. C., K. J. C. 251.)

TINTORETTO?

117. The Expulsion of Heresy.

SEVEN half-length figures; life-size. The three Churchmen are evidently portraits, and very finely painted: the allegory had a meaning, which I am unable to explain.

There is no mention of such a picture in Ridolfi's *Life of Tintoretto*.

(K. C. C. "A picture where Virtue with a sword is separating the Vices from three churchmen; done by young Palma." K. J. C. 221.)

5 ft. 4 in. by 3 ft. 4 in.

ANDREA DEL SARTO?

118. A Virgin and Child.—Figures half life-size.

A pretty little picture.

LANFRANCO.

119. Head of St. Peter.—The Companion, Head of Judas.

—?

120. A Holy Family.

THE Virgin, Infant Saviour, and two Saints; half-length figures; attributed here to Correggio: it is a very pretty picture, coloured with much sweetness.

MABUSE?

121. The Virgin and Child on a Throne: on her right hand St. Michael; on her left, St. Andrew.—Landscape background.

AN old German picture, dreadfully injured and more dreadfully mended.

(Over the doors.)

PARMIGIANO.

122. A Holy Family, with four Angels.

This is, I think, the same, or nearly the same composition engraved by Egid. Rousselet: and in Boydell's set by Phillips.

123. A Madonna and Child.—The Madonna della Rosa.

K. C. C.—"The picture of our Lady, and Christ lying along before her; his left arm leaning on a globe of the world, with his right arm taking up a rose."—3 ft. 10 in. by 3 ft.

There is a rare etching by G. C. Venenti: and a fine large engraving

by D. Tibaldi, inscribed, "*Et flos de radice ascendit et requiescet super eum spiritus Domine. Isa. il.*"

Engraved also by J. C. Teucher.

Both well-known pictures, life-size.

GIULIO ROMANO.

24. A Roman Emperor on Horseback.

25. A Roman Emperor on Horseback.

Two of the series of the "Eleven Cæsars," which belonged to Charles I. Sketches from the Mantuan Gallery.

P. $2\frac{3}{4}$ ft. by $1\frac{1}{2}$ ft.

26. Venus, or Amphitrite.—Standing on a shell, with Tritons gamboling round her feet.

A design of exquisite beauty; almost rubbed out, but not beyond reparation. I presume one of the defaced Mantua pictures.

3 ft. by 1 ft. 8 in.

(There are some other pictures, probably of no value, so placed as to be nearly invisible.)

THE KING'S DRAWING-ROOM.

DOMENICO FETI.

27. David with the Head of Goliath.

Life-size; very poor. A duplicate (*the original*, I presume) is in the Dresden Gallery, and engraved.

DOSSO DOSSI.

28. A Holy Family.—Figures life-size.

K. C. C.—"A great piece of Our Lady and Christ, playing with a cock in his arms; Joseph and another Saint standing by. A Mantua piece." Dosso was an early painter of Ferrara, who died about 1560.

5 ft. 7 in. by 6 ft. 2 in.

PORDENONE.

29. Portraits of Himself and his Family.

TEN figures, half-length, assembled round a table on which is some fruit; and a vase of water on the left, in which are

two flasks of wine cooling for the repast. A child is seen in front with golden hair, the head most sweetly painted: and there is a little dog on a cushion. This is a curious and interesting picture, and very richly coloured. K. J. C.

Pordenone, whose proper name was Giovanni Antonio Licinio, was the rival of Titian; and the feud between the parties ran so high that it is said Pordenone for some time painted with his poniard beside him, dreading assassination.

5 ft. 6 in. by 5 ft. 7 in.

— ?

130. Christ's Agony in the Garden.

131. The Angel appearing to the Shepherds by Night.

Two small square pictures painted on black marble; attributed to Nicolò Poussin, but, I presume, not by him. (K. J. C. 474.)

1 ft. 9 in. each way.

WILLISON.*

132. The Nabob Walajah of Arcot.—Full-length.†
POLIDORO.

133. Cupids and Goats.

ONE of the set of six friezes painted in *chiaroscuro*, which belonged to Charles I. (See No. 83.)

BASSANO.

134. The Apotheosis of a Saint.

Three figures much less than life, and angels above.

PORDENONE.

135. Portrait of a Gentleman.

Half-length; face seen in front; black robe, trimmed with light fur; his right hand on his side; in his left a paper, and what seems a pair of compasses: fine.

* So inscribed. I do not know the painter: there was a Benjamin Wilson employed by some branches of the Royal Family as a portrait-painter, who died in 1788. See Edwards's 'Anecdotes.'

† The engraving by Ward is not from this picture.

TINTORETTO.

36. Portrait of a Knight of Malta.

In a black cap and wearing his gloves ; very fine.

(K. J. C. 51.)

TINTORETTO.

37. Esther Fainting before Ahasuerus.

Sixteen figures ; life-size.

38. The Nine Muses.

A COMPOSITION of nine figures, life-size, inscribed "Giacomo Tintoretto in Venezia."*

These two fine pictures belonged to Charles I. and James II. In the last picture, the figure of the Muse on the right, turning her back, is in a style of grandeur which proves that, when Tintoretto wrote on the wall of his studio, "Il disegno di Michel Angelo—il colorito di Tiziano," he did sometimes aim in earnest at this combination of excellence, and not unsuccessfully : it is to be regretted that the picture is suffered to remain in such an abominable condition ; the dirt and the coarse retouching might surely be removed.

Both engraved by Gribelin ; the last also in the Teniers Gallery.

LUCA GIORDANO.

39. The Wise Men's Offering.

Ten figures, life-size, and a group of angels above.

CARLETTO CAGLIARI (the son of Paul Veronese).

40. The Wise Men's Offering.

A composition of thirteen figures, less than life.

Engraved by Gribelin, under the name of Paul Veronese.

HENRY STONE.

41. The Cornaro Family.

* According to Ridolfi, the "Nine Muses" formed one of a set of four large mythological subjects, painted for the Emperor Rudolph II. (See No. 257.) He describes them as "playing on various musical instruments in a garden." But here they are on Olympus amid clouds. Ridolfi (writing in 1646) also says that "the gallery of the King of England contains many pictures by Tintoretto, collected at a great expense by that magnanimous prince, among which are a picture of our Lord washing the feet of his Disciples, and two poetical subjects—one the Bath of Calisto—*amendue celebratissimi*."

A copy of the justly celebrated original by Titian, now at Northumberland House.—(K. J. C. 930.)

Henry Stone, sometimes called "Old Stone," was one of a family of artists patronised by Charles I., and is said to have been an admirable copyist of Van Dyck and the Italian masters; he died in 1653. This copy was probably made for Charles I., and does not justify the praises given to Stone; it is very flat and hard in the execution.

ORAZIO GENTILESCHI. (See p. 188.)

142. Joseph and Potiphar's Wife.—Figures full-length, life-size.

THE painting is very good; the conception elegant, but tame; the head of the woman exquisitely beautiful: the costume so ridiculously false as to excite an involuntary smile, and any ideas rather than those proper and moral ones the story ought to suggest,—but never did suggest in the hands of any painter that I know of. Sold for 50*l.*, —(K. C. K. J. C. 161.)

SIR WILLIAM BEECHEY.

143. George III. on a White Charger, reviewing the Tenth Hussars.—Figures life-size.

THE Prince of Wales (George IV.) is on the right; the Duke of York on the left; Sir W. Fawcett standing: the other two persons are General Goldsworthy and Sir David Dundas.

Engraved by J. Ward.

PARMIGIANO.

144. A Holy Family.—Figures life-size. (K. J. C. 556.)

St. Catherine holding a palm-branch, which the Infant Saviour grasps in his hand. St. Joseph behind.

This graceful composition has the appearance of an unfinished picture.

KING WILLIAM III.'S BEDROOM.

Of the *seventeen* pictures which follow, fourteen formed the series called the "Windsor Beauties," which formerly hung in the queen's state bedchamber at Windsor: to these, three have been added—the Duchess of York, the Duchess of Portsmouth, and Nell Gwynn; the

first brought hither from Windsor, the two last from old Buckingham House.* All except the first picture are three-quarters length.

SIR PETER LELY.

5. Anne Duchess of York.

DAUGHTER of Edward Hyde, Earl of Clarendon (the celebrated Chancellor), and first wife of James Duke of York, afterwards James II.: full-length, seated, and dressed in rich amber-coloured satin.†

Anne Hyde was privately married to the Duke of York at Brussels in 1659. Without the slightest pretensions to beauty, she had a presence so noble, and an air at once so gracious and so commanding, that nature seems to have intended her for the rank she afterwards attained. On her elevation to the second dignity of the kingdom, she "took state upon her" as if accustomed to it from her cradle; and, as De Grammont observes, held out her hand to be kissed "*avec autant de grandeur et de majesté que si de sa vie elle n'eût fait autre chose.*"

By her spirited conduct she obliged the Duke of York to acknowledge his marriage with her, contrary to his own intentions and the wishes of the king, and in defiance of the queen-mother, who vowed in a rage that, whenever "that woman was brought into Whitehall by one door, she would go out of it by another." Yet she was afterwards reconciled to the match, and acknowledged the Duchess as her daughter.

Anne died in 1673, before her husband's accession to the throne, leaving two daughters, who became successively queens of England.

It was this Duchess of York who began the collection so long known as the "Beauties of Windsor," by commanding Sir Peter Lely to paint for her the handsomest women of the time, commencing with her own lovely maids of honour. The success with which he executed his task raised him at once to reputation and to fortune. For a further account of Sir Peter Lely, see p. 206.

HUYSMANN.

6. Lady Bellasys (or Lady Byron).

LADY BELLASYS is here represented as St. Catherine. Her left hand rests on the wheel and supports the palm-branch;

* The following account is extracted from the "Memoirs of the Beauties of the Court of Charles II.," published by H. G. Bohn.

† There are about ten engraved portraits of her, but not any from this picture.

her right hand is pressed to her bosom. The drapery, dark-blue and crimson, falls round her in ample folds, and is coloured with exceeding richness. In the background two cherubs are descending to crown her with myrtle ; her jet black hair, falling from beneath a coronet of gems, flows in ringlets upon her neck ; and this peculiarity, as well as the uncovered amplitude of the bosom and shoulders, seems to refer the portrait to the time of Charles II.

This picture, which is the most striking and splendid of the whole series, is unhappily one of the disputed portraits : it bears no traces of the style of Sir Peter Lely, and I am inclined to agree with Horace Walpole, who attributes it to Huysmann. At Windsor it was traditionally known as Elinor Lady Byron ; but on the authority of Horace Walpole, Granger, and Sir William Musgrave, (all three well versed in the biography of our peerage, as well as in pictorial and domestic antiquities,) it is generally supposed to represent Susan Armine, the widow of Sir Henry Bellasis, who was killed in a duel with his friend Tom Porter (groom of the chamber to the king) in 1667.* Engraved by Wright.

SIR PETER LELY.

147. The Princess Mary.—(See No. 19.)

(afterwards Queen Mary,) daughter of James II., when about twelve years old, in the character of a young Diana.

148. Catherine of Braganza, Queen of Charles II.

THE only daughter of that celebrated Duke of Braganza who was placed on the throne of Portugal in 1641 by the title of Don Juan IV. She was married to Charles in 1662 ; and after a vain attempt to resist and resent his infidelities, resigned herself to her fate, and appears to have been wearied into complete indifference. She survived Charles II. twenty years, and died at Lisbon in 1705. She

* Among the family pictures at Tabley, the seat of the Leicesters, there is a very fine full-length picture, nearly resembling this : it is there entitled Lady Byron, and attributed to Lely. In King James's Catalogue, No. 864 is "the Duchess of York in the manner of St. Catherine." Among the Lely portraits there I find neither a Lady Bellasis nor a Lady Byron. On the whole it is now quite impossible to reconcile the very contradictory evidence relative to the person represented in this picture.

is represented as seated in a chair of state, dressed in white satin and pearls; the attitude is rather unmeaning and undignified, perhaps the more characteristic; the face not handsome; the eyes dark and languishing, and in the mouth an expression of pouting melancholy: it is beautifully painted.

Engraved by Holl. There are twenty-nine engraved portraits of her.

SIMON VERELST.—(See p. 209.)

49. Mrs. Knott, or Nott.

SHE was one of the maids of honour to Queen Catherine. The drapery is crimson, relieved with a white veil.

This portrait is painted with great sweetness and truth of colouring. The vase of flowers in the background betrays the hand of Verelst.

Engraved by Thompson.

HENRI GASCAR.—(See p. 209.)

50. The Duchess of Portsmouth, as Flora; in green drapery, and holding a garland of flowers.

LOUISE Renée de Penencourt de Quérouelle, of a noble but impoverished family in Brittany, was appointed maid of honour to the Duchess of Orleans in 1669; she was then not more than nineteen; her introduction at court took place at a critical moment, and in deciding her future fate has made her destiny and character matter of history. Soon after her arrival in England she became *maîtresse titré* of Charles II.; and in August, 1673, she was created Duchess of Portsmouth.

The unbounded power which this woman acquired over the easy disposition of her royal lover was not owing to any superiority of wit or intellect, nor did she attempt to govern him, like the Duchess of Cleveland, by violence and caprice: though imperious and wilful, she was more artful and flexible: she studied to please the king until she had fixed him; then, if he refused or delayed her wishes, she had tears and sullenness and fits of sickness at command. The last years of her life were spent in retirement, and in a penitence which we may hope was sincere. She died at Paris in 1734, in her eighty-seventh year. Her son by Charles was created, in 1775, Duke of Richmond and Lennox and Earl of March, and was ancestor of the present Duke of Richmond.

There are nineteen engraved portraits of her, but not one from this picture.

SIR PETER LELY.

151. The Countess of Sunderland.

LADY Anne Digby, second daughter of George Earl of Bristol ; married to Robert Spencer, Earl of Sunderland, in 1663.

This portrait is remarkable for the exceeding delicacy and tenderness of the execution, and the ladylike sweetness and elegance of the turn and expression.

ANNE Digby, Countess of Sunderland, succeeded to a title which had been already distinguished in the person of her mother-in-law, Dorothy Sidney, the first Countess of Sunderland, Waller's celebrated Sacharissa. The celebrity of the second Lady Sunderland is of a very different kind ; it has been dimmed by the breath of malice, and mixed up with the discord of faction : part of the obloquy which attended the political career of her husband fell on her, and party rancour added other imputations ; but all evidence deserving of the slightest credit is in favour of the character and conduct of this accomplished woman—the friend of the angelic Lady Russell and of the excellent Evelyn. She died at Althorp in 1715.

Engraved by Wright.

152. The Duchess of Richmond.

FRANCES, daughter of Captain Walter Stewart, son of Lord Blantyre : in the character of Diana, holding a bow in one hand, while with the other she supports her dress, as if tripping over the dew ; the drapery is of a pale yellow. The features are regular but deficient in expression, and the nose is not sufficiently aquiline to agree with other portraits of Miss Stewart, and with the minute descriptions of her person which have been handed down to us. The landscape in this picture is very beautifully painted.

Among the pretty women of Charles's Court, none were more conspicuous during their life, or have been more celebrated since their death, than Frances Stewart—"la belle Stewart" of De Grammont's *Memoirs*, and afterwards Duchess of Richmond : yet her character as a woman is neither elevated nor interesting ; and the passion which the king long entertained for her, and the liberties in which she indulged him, either through weakness or a spirit of coquetry, exposed her, at one

period, to very disgraceful imputations. On a review of her whole conduct, as far as it can now be known and judged from the information of contemporary writers, the testimonies in favour of her virtue appear to preponderate; yet it must be confessed that we are left to choose between two alternatives, and it is hard to tell which is the worst: if "la belle Stewart" was not the most cold and most artful coquette that ever perplexed the wits of man, she was certainly the most cunning piece of frailty that ever wore the form of woman.

She died in 1702, leaving a legacy to her cats. Pope's line, "Die and endow a college or a cat," alludes to the will of this Duchess of Richmond.

Engraved by Watson: by Freeman.

53. Mrs. Eleanor Gwynn.

THE face is more grave and thoughtful than we should have expected: she is attended by a lamb, which oddly enough was a favourite emblem in her portraits.

Nell Gwynn, while yet a mere child, was an attendant in a tavern, where the sweetness of her voice and her sprightly address recommended her to notice. She was afterwards, still in extreme youth, servant to a fruiterer, and in this capacity employed to sell oranges at the theatres. Here her beauty and vivacity attracted the notice of Lacy the comedian, her first lover, who was soon rivalled in her good graces by Hart, the handsomest man and most accomplished actor of that day. Under the successive tuition of these two admirers, both of whom were masters of their art, Nell Gwynn was prepared for the stage, for which she had a natural *penchant*; and in 1667 we find her enrolled in the King's Company of Comedians.

The same year that Nell Gwynn first appeared on the stage she attracted the notice of the witty Lord Buckhurst (afterwards the Earl of Dorset), who took her from the theatre and allowed her 100*l.* a-year; soon afterwards she became the mistress of Charles II. Raised to this "bad eminence," Nell showed that she had a natural turn for goodness which had survived all her excesses; she was neither rapacious nor selfish; she never became the tool of ambitious courtiers, nor used her power over the king for any unworthy purpose. The plan of that fine institution, Chelsea Hospital, would probably never have been completed, at least in the reign of Charles, but for the persevering and benevolent enthusiasm of this woman, who never let the king rest till it was carried into execution.

After the king's death Nell Gwynn continued to reside in Pall Mall,

where she lived on a small pension and some presents the king had made her. She survived him about seven years, conducting herself with the strictest decorum, and spending her time in devotion, and her small allowance in acts of benevolence. She died in 1691.

Her eldest son by the king was created Duke of St. Alban's, and was ancestor of the present duke.

This picture used to hang in Buckingham House.

154. The Countess of Rochester.

LADY HENRIETTA BOYLE, daughter of Richard first Earl of Burlington, married about 1663 to Lawrence Hyde, Earl of Rochester, son of the great Lord Chancellor. She died in 1687.

This is a delicate and pleasing, not a striking portrait; the complexion is exquisitely fair; the drapery, which is of the palest blue, is rather more decorous and not less inexplicable than Lely's draperies usually are. The background a landscape.

Engraved by Watson: by Thompson.

155. The Duchess of Somerset.

SHE is represented as leaning on a pedestal; the head a little inclined; the face most beautiful; the drapery of a pale blue; the whole picture is painted with exceeding sweetness: the right hand is quite out of drawing.

In the reign of Charles II. there were three Duchesses of Somerset; it has, therefore, been a matter of some difficulty to appropriate the picture in this gallery to its true original, nor am I sure that it represents a Duchess of Somerset at all.*

Engraved by Watson: by Thompson.

WISSING.

156. Mrs. Lawson.

IN red drapery, fastened with jewels, and a white veil falling

* There is no picture with this title among the Lely portraits in King James II.'s Catalogue. Here the picture is labelled Countess of Ossory, which I believe to be a mistake.

from her head. She would be, in modern style, Miss Lawson, one of the daughters of Sir John Lawson, of Brough, in Yorkshire. She was introduced at Court to counteract the influence of the Duchess of Portsmouth, but, though admired by the king, she seems to have retained her innocence, and to have conducted herself with dignity and prudence ; she withdrew from Court, and, I believe, became a nun at York.

Engraved by Holl.

SIR PETER LELY.

57. The Countess of Northumberland.

LADY ELIZABETH WRIOTHESLEY, eldest daughter of the Lord Treasurer Southampton, married first to the Earl of Northumberland, and secondly to Ralph Lord Montagu. She died in 1690.

The attitude is rather stiff ; the background is beautifully painted, but the russet brown of the drapery gives the picture a cold look.

This Countess of Northumberland, the wife of the last male heir of the Percies, and afterwards of an ambassador and minister of state, did not, from accidental circumstances, mingle much in the Court of Charles II. ; but she was distinguished for her uncommon grace and beauty and her blameless life, not less than by her high rank and her descent from one of the most illustrious characters in our history ; above all, she was the sister of Lady Russell : the frequent allusions to her in the memoirs and letters of that admirable woman are sufficient to throw a peculiar interest round this Lady Northumberland, and give her an importance in our eyes beyond what her own rank or beauty could have lent her.

Engraved by Watson : by Deane.

58. Lady Denham ; wife of the Poet.

SHE is dressed in rich amber-coloured satin, with flowers in her lap ; the face is not generally considered as attractive, but the features rivet the attention by a mingled expression of pride, capacity, and the capability of strong passion. As a picture it is one of the finest in the series, very forcibly and brilliantly coloured.

She was the eldest of two sisters, daughters of Sir William Brooke, K.B., and nieces of Digby, Earl of Bristol. She had attracted the notice of the Duke of York; but in the midst of this *liaison* she was married, by the interposition of her friends, at the age of eighteen, to Sir John Denham, a widower, and old enough to be her father or grandfather. She was then about to be appointed lady of honour to the Duchess of York. The matter was still in discussion when Lady Denham was seized with a sudden indisposition, of which, after languishing some days, she expired Jan. 17, 1667, in the full bloom of her youth and beauty, and before she had completed her twenty-first year. It was believed at the time that she had been poisoned in a cup of chocolate.

159. Mrs. Middleton.

DAUGHTER of Sir Roger Needham, a relative of the excellent and celebrated Evelyn. She is represented with a cornucopia, and the insignia of bounty or abundance. The dress is of yellow satin, relieved with white; the picture is one of the most beautiful in point of colour and execution.

It is evident from the number of portraits which exist of this "beauty" *par excellence*, and the frequent allusions to her in contemporary memoirs, that she must have been a very admired and distinguished personage in her day; yet of her family and life but little is ascertained, and that little is not interesting. She is one of the equivocal heroines of De Grammont.

Engraved by Watson, with the erroneous title of Lady Middleton; also by Wright. There is also a fine print of her, a full-length, after Lely, properly designated as Madame Jane Middleton; and the beautiful picture of her at Althorp has been engraved for Dr. Dibdin's *Ædes Althorpianae*.

160. Barbara Duchess of Cleveland.

DAUGHTER and heiress of William Villiers, Viscount Grandison.* Not quite full-length. The picture represents her as Pallas or Bellona: the last is certainly the more appropriate character; it is full of the imperious expression of the original. The face is beautiful, the rich red lips are curled with arrogance and "womanish disdain," and the eyes look from under their drooping lids with a certain fierceness of expression; the action, the attitude, the accompaniments,

* There is a splendid full-length of this Lord Grandison by Van Dyck at the Duke of Grafton's; engraved by Van Gunst.

are all those of a virago; she grasps the spear with the air of an all-conquering beauty, and leans on her shield as if she disdained to use it; a tempestuous sky forms the background, with broken gleams of light flashing across it.

Of the early life and education of this too celebrated woman I have not been able to collect any authentic information. She married, at the age of eighteen, Roger Palmer, Esq., a gentleman of fortune, and a loyal adherent of the exiled king. Her first acquaintance with Charles probably commenced in Holland, whither she accompanied her husband in 1659, when he carried to the king a considerable sum of money, to aid in his restoration, and assisted him also by his personal services. It was at this time probably that she attracted the notice of Charles II.; and her influence over the king, never employed but to his dishonour and her own, produced after the Restoration much scandal and mischief. She was as profligate as she was beautiful; and her violent temper, and her rapacity and extravagance, were notorious.*

She died of a dropsy at her house at Chiswick, Oct. 9th, 1709, miserable, contemned, and neglected; leaving a name more fitted to "point a moral" than to "adorn a tale."

Her second son by the king, Henry Fitzroy, Duke of Grafton, was ancestor of the noble family of Fitzroy in all its branches.

Engraved by Watson; by Wright.

1. The Countess of Ossory.

Emilie de Nassau, eldest daughter of Louis de Nassau, Lord of Beverwaert in Holland, married in 1659 to the Earl of Ossory, the excellent and accomplished son of the great Duke of Ormond. She was an amiable woman, of blameless life and character, and died in 1684.

Engraved by Scriven.

2. Lady Whitmore.

THE portrait so called here, and engraved under that name, seems doubtful.† Lady Whitmore was a younger sister of Lady Denham.

Engraved by Watson.

* There are many entertaining particulars about her in Pepys' 'Memoirs.'

† It has been supposed to represent Anne Countess of Southesk, who figures so disgracefully in De Grammont's *Memoirs*.

SIR PETER LELY.

63. The Countess de Grammont, as St. Catherine. ELIZABETH, daughter of Sir George Hamilton, son of the Earl of Abercorn; married in 1668 to Philibert Comte de Grammont. Died about 1708.

This portrait was one of the first painted by Lely for the Duchess of York. We are told that, at the time, he was enchanted with his subject, and every one considered it as the finest effort of his pencil, both as a painting and a resemblance. The dignified attitude and elegant turn of the head are well befitting her who was "*grande et gracieuse dans le moindre de ses mouvemens*:" the countenance has infinitely more spirit and intellect than Sir Peter Lely's beauties in general exhibit, and though perhaps a little too proud and elevated in its present expression, it must have been, when brightened into smiles or softened with affection, exquisitely bewitching. The neck and throat are beautifully painted; the drapery is grand and well disposed. There is a defect in the drawing of the right arm. The background and other parts of this fine picture have been shamefully rubbed over.

The Countess de Grammont, or rather, to give her the fair and merited title by which she is better known, *la belle Hamilton*—young, beautiful, wise, and witty, and discreet withal, "even to detraction's desperation,"—seemed to have been placed in Charles's court purposely to redeem the credit of her sex. She moved in that profligate sphere in an orbit of her own. After her marriage she became *Dame du Palais* in the French court. Her husband, the witty and dissipated De Grammont, was not worthy of her; yet she appears to have lived with him on easy terms till late in life, when, becoming extremely devout, she was proportionably scandalized by his epicurism and infidelity. She was the mother of two daughters; the eldest, Claude Charlotte, married Henry Lord Stafford, and was an ancestress of the Jerningham family.

Engraved by Watson: by Thompson.

All these pictures are in King James's Catalogue, where I find also a portrait of Lady Falmouth (the beautiful *Mademoiselle Bagot* of De Grammont's Memoirs), which is missing; and "the Duchess of Richmond, in the dress of a young Cavalier," an elegant picture by Huysmann, which used to hang at Kensington, and is now, I presume, in her Majesty's private apartments.

ANTHONY RUSSELL (an obscure painter of George I.'s time).

64. Thirteen small Heads of distinguished Women.

Copied after Van Dyck and Lely, and very poorly done. They were formerly at Windsor.

(*Over the doors.*)

BAPTISTE MONNOYER.

7. Two large Flower-pieces. (See p. 213.)

KING'S DRESSING-ROOM.

(*Over the doors.*)

COLLINS.*

9. A Shepherd. A Shepherdess.—Life-size.

CARLO CIGNANI.

10. Charity.—Four figures, life-size.

Very dark, but it appears to be grandly designed. (See No. 745.)

VAN DYCK.

11. Cupid and Psyche.—Full-length Figures, half-life size, in a Landscape.

PSYCHE had been commanded by Venus to bring her from the court of Proserpine "the casket of beauty;" but, on her return, being tempted by curiosity to open it by the way, she is overcome by an *infernal sleep*, from which she is waked by Cupid, who has never ceased to watch over her. This is said to be Van Dyck's last picture; it looks unfinished; and the colouring is not harmonious: but the face of Psyche is lovely; the figure of Cupid (who is here very properly a youth, and not a chubby infant) full of animation; and the great tree and landscape in the background in a grand style.—K. J. C. 159.

ANTONIO BALESTRA.

12. Vulcan presenting to Thetis the arms he had forged for her Son Achilles.

13. Achilles presented to Chiron the Centaur.

In both, the figures half-length, life-size.

* A painter of whom I know nothing.

Balestra belongs to the latest times of the Italian school. He studied under Carlo Maratti, and imitated his manner. Lanzi praises him highly. He died about 1740.—C. 4 ft. 3 in. by 3 ft. 6 in.

GERARD EDEMA.

184. Two Landscapes. Intolerably flat and cold.

JOHN LOTEN.

186. A Landscape. Very indifferent.

K. J. C., in which are three landscapes by this painter.—Edema and Loten came over to England from Holland in the time of Charles II.

MELCHIOR HONDEKOETER.

187. Ducks and Geese in a Farm Yard.

HONDEKOETER was, by profession, a painter of birds and poultry, and has the merit of excelling all others in his own department.

C. CIGNANI.

188. A Mother and Two Children.

They are conning the hornbook.

189. A Virgin and Child.

Or rather a mother teaching her child to read.

GUERCINO.

190. Colossal Head of a Warrior. Coarse and poor.

ARTEMISIA GENTILESCHI.

191. Head of a Sibyl.

Very inferior to her own portrait in another room.

———?

192. Head of a Magdalen.

A miserable copy from Sasso Ferrato.

193. Head of Christ.

94. Head of the Virgin.

Two oval pictures ; very indifferent.

Some finished drawings on vellum, representing the interior of the Colonna Gallery (whence we have so many fine pictures), are very ill placed in this room.

THE KING'S WRITING-CLOSET.

DE HEEM.

95. Two Pieces of Still Life.—K. J. C. 88.

THE artist has the merit of being the best painter in this style.

HONTHORST.

97. The Family of George Villiers, first Duke of Buckingham.—Figures much less than life.

The magnificent favourite of James I. and Charles I. The duke is seated ; his head is admirably painted : on his right is his duchess (Lady Katherine Manners), and another lady in a rich dress (probably his sister, Lady Denbigh) ; on the left his mother (Mary Beaumont, widow of Sir George Villiers, created in 1618 Countess of Buckingham, for life) ; two men in black are standing by ; there are three children, the youngest of whom is his son (afterwards the "witty Duke of Buckingham," the favourite of Charles II.), who was born in 1627, consequently this family piece must have been painted just before the Duke was assassinated by Felton, 1628.

The whole picture is elaborately finished, and in a warm tone ; it is in a bad state. K. J. C.

Engraved in Jesse's 'Memoir's of the Stuarts.'

—?

98. A Village Repast.—Five Figures.

99. A Painter in his Study.—Four Figures.

In both, the figures are half-length and life-size. Painted in a broad free style, with much life and nature.

These, and two other pictures in the private dining-room, have the name "Cippa" inscribed on them, and on the frame "G. T. Cepper;"—no such painter is known. In the old catalogues they are called Dutch subjects. Mr. Seguiér says that, "from the style, they appear to be from the Neapolitan school."

SEBASTIAN RICCI.

200. The Triumph of Spring over Winter.

BAPTISTE MONNOYER.

201. Two Flower-pieces.

MONAMY.

203. A Sea-piece.—The embarkation of a royal personage, about 1726.

GUIDO?

204. Judith and Holofernes. Figures full-length; life-size.

The composition engraved by Dupuis.—K. J. C. 785.

MALTESE.

205. Objects of Still Life.—Skilfully painted.

JAMES BOGDANI.

206. A Peacock.

207. Two Flower-pieces.—(See p. 214.)

ROTHENHAMER.

209. The Judgment of Paris.

A small finished picture. Perhaps in K. J. C. 548.

CESARE D'ARPINO.

210. Tritons carrying off a Nymph.

A spirited drawing in water-colours. K. J. C. 549.

RICHARD GIBSON.

211. Queen Henrietta Maria.

THE head only; a drawing apparently from the life, or a most spirited copy after Van Dyck, but more lovely and soft in expression than his best pictures of Henrietta. K. J. C. 337.

It is placed here in a corner and in the worst possible light. Gibson

was a dwarf, and page to Charles I. He married a little woman of his own size (3 ft. 10 in.), and they had a numerous family. Gibson lived to a great age, and was drawing-master to Queen Anne.*

HUYSMANN?

2. Small Landscape.

And some other pictures not distinguishable.

QUEEN MARY'S CLOSET.

GIULIO ROMANO.

13. A Sacrifice.

K. C. C.—“A HIGH and narrow piece; four little entire figures and a goat lying by to be sacrificed.”—From Mantua.—4 ft. by 2 ft. 2 in.

—————?

14. George Duke of Buckingham, and Lord Francis Villiers his Brother.

Copy after Van Dyck; the original is at Windsor. (See p. 229.)

WILHELM KALF.

15. Dead Game and Objects of Still Life.

A large picture (K. J. C. 800).

G. HONTHORST.

16. James II. when a Boy.

Three-quarters, holding a truncheon.

B. CASTIGLIONE.

17. A Boy with Puppies, &c.

Life-size, and very well painted. In this style Castiglione excelled.

G. HONTHORST.

18. A Concert by Candlelight.

Four figures: half-length, life-size.

“This picture was presented by the painter to Charles I.”—Walpole, Dallaway's edit.—It has suffered dreadfully.—C. 5 ft. 7 in. by 5 ft. 3 in.

* In the possession of Mr. R. Graves, A. R. A., is a picture by Lely, representing Gibson and his wife.

DANIEL MYTENS.

19. Prince Rupert, Son of the Elector Palatine,
and Nephew of Charles I., when a Boy.

K. J. C. 1005.

ADRIAN HENNIN.

20. A Landscape

SIR G. KNELLER.

21. The young Duke of Gloucester, Son of Queen
Anne, who died in 1699, at the age of eleven.

Full-length, in a landscape, with a dog.

Engraved by J. Smith.

PAUL BRILL?

22. A small Landscape.

BASSANO?

23. An old Man's Head.

THEODORE RUSSEL.

24. Queen Thomyris receiving the Head of Cyrus.

A small picture.

FRANK HALS.

25. A Laughing Boy (a Head).

Extremely clever. I think it is engraved.

L. NOTTERY*.

26. The Martyrdom of St. Bartholomew. A small
copy of the famous but most horrible composition of Spag-
noletto, etched by himself, 1624.

FRANZ FLORIS?

27. Children playing with a Lamb. K. J. C. 935.

———?

28. The Holy Family.

A small copy after Titian.

* I know nothing of this painter.

PAUL VERONESE.

229. St. Catherine.

A FINE composition of two female saints, one of whom is gracefully kneeling; the other, holding a palm, seems to be presenting her at the altar, near which stands a priest in dark drapery, holding a palm branch. A boy with a torch, and a dog in the left corner of the foreground. A small beautiful sketch for a large picture.—K. J. C. 383.

LIONARDO DA VINCI? OR CESARE DA SESTO?

230. The Daughter of Herodias with the Head of John the Baptist.

Full-length figure, rather less than life.* K. J. C. 377.

“This good picture, which unfortunately hangs too high, has in conception and tone much of the manner of Boltraffio.”—*Dr. Waagen*.

CARLO MARATTI.

231. Infant Christ with Angels.

TITIAN?

232. David and Goliah, in a small Landscape. A sketch.

JAMES BOGDANI.

233. A Cassiowary. (See p. 214.)

EVERDINGEN.

234. A Landscape.

LUCAS VAN LEYDEN.

235. The Martyrdom of St. Sebastian.

236. Joseph brought before Pharaoh.

Two very curious old pictures which belonged to King Charles, who bought them of Sir James Palmer. It is a pity that they are hung out of sight.

* A similar picture is in the Gallery of the Belvedere at Vienna, of which a lithograph is published.

B. LENS.

237. Hercules and the Centaur.—A Drawing.

THE QUEEN'S GALLERY.

(Over the two doors.)

WISSING.

238. William III.

239. Queen Mary II.

PAINTED for James II. while they were Prince and Princess of Orange : both three-quarters.

HOLBEIN.

240. King Henry VIII. and his Family.

THE King sits on his throne with one hand on the shoulder of Prince Edward ; Queen Catherine Parr is at his side, and the two Princesses, Mary and Elizabeth, are standing by. The scene is an open colonnade looking through to a garden ; at an open door on the right is seen Will Somers, the king's jester, with a monkey ; and a female, said to be the wife of Will Somers, appears through the open door on the left.

K. C. C., "a long piece painted with gold, where K. Henry VIII. sits with his queen, &c., and a fool on the left side, in the door, with a jackanapes on his shoulder," &c.

This curious picture, with three others, Nos. 266, 267, 310, were lent by George III. to the Society of Antiquaries, and for some years hung in their meeting-room at Somerset House.

P. 10 ft. by 6 ft.

HOLBEIN.

241. Queen Elizabeth when a Girl of about twelve or thirteen.

THE countenance, though not pretty, is very agreeable, with a decided expression of sense and intellect beyond her years. The complexion is fair, the hair light red ; over a

white petticoat richly embroidered with gold she wears a crimson dress with full hanging sleeves, adorned at the waist and neck with rich jewels ; and a cap of crimson also embroidered with jewels ; in her long thin hands she holds a prayer-book.

This picture is exceedingly curious and interesting, and is finished with most elaborate care. It used to hang in Queen Caroline's closet at Kensington.—(K. J. C. 17.) It has never been engraved.

Size, 3 ft. 5 in. by 2 ft. 7½ in.

LUCAS DE HEERE.

42. Queen Elizabeth.—Seven little figures.

SHE is coming out of a palace, richly attired, with two female attendants :—Pallas is seen flying before her ; Juno drops her sceptre and Venus her roses : Cupid flings away his bow and arrows and clings to his mother. On the old frame are inscribed the following lines, probably by the painter himself :—

“ Juno potens sceptris, et mentes acumine Pallas,
Et roseo Veneris fulget in ore decor.
Adfuit Elizabeth ; Juno perculsa refugit ;
Obstupuit Pallas, erubuitque Venus.”

K. J. C. 934.

F. ZUCCARO.

43. Queen Elizabeth, holding a feather-fan.

To the waist ; less than life. When about 50.

MARK GARRARD.

44. Queen Elizabeth holding the George and Ribbon.—To the waist ; life size. When about 70. Engraved by Vertue.

ON either side of these four pictures of Elizabeth hang eight heads of personages of her court.

45. Sir Peter Carew.

One of the three warlike sons of William Carew, of Mohuns Ottery, in Devonshire : killed in Ireland, 1575.

246. Sir George Croke, Chief Justice of the Common Pleas.
247. Sir Nicholas Bacon, Lord-Keeper.
248. Sir Francis Walsingham, Secretary of State. (Died 1590.)
249. Dudley Earl of Leicester. (Died 1588.)
250. *Howard Earl of Nottingham, Lord High Admiral. (Died 1624.)

251. A Man in a ruff.

The crest on the picture is a cock's head out of a coronet.†

252. A Young Man with long hair.

Called here Sir Theobald Gorges.

B. VAN BASSEN.

253. King Charles I. and his Queen dining in Public: dated 1635. K.J.C. 937.

"A curious incident is introduced by the painter, which, it may be presumed, occurred when he made his sketch for the group. The gentleman-carver, standing on the opposite side of the table from his Majesty, whilst carving a dish, is attacked by the Queen's monkey, who, playfully springing upon him, obliges him to hold his head back in a ridiculous position, while he yet continues his operations with the knife and fork."

254. The King of Bohemia (Frederic, Elector Palatine) and his Queen (Sister of Charles I.), dining in Public.

Two curious pictures, about 2½ ft. by 3 ft., containing many figures minutely finished, and portraits of that time.

Van Bassen, of whom I find no account in the biographies, was in

* By Walpole attributed to Zuccaro.

† The crest is that of the Fermor family; I wish I could prove satisfactorily that it is the portrait of that Richard Fermor whose life was saved by Will Somers (see No. 274); but from the dress and cut of the beard I should ascribe it to a later date; it probably represents his grandson, George Fermor, who was knighted by Queen Elizabeth in 1586.

England, but the date of his arrival is not given in Walpole. No specimens of his works occur in the royal collection except these pictures, in which the architecture and figures are finished with laborious accuracy. The last picture is said to represent the wedding-feast of Frederic and his bride, in 1612. Of the profuse splendour which attended the celebration of this unfortunate marriage, first in England and afterwards in Frederic's palace at Heidelberg, we have striking accounts in the memoirs of the time.

GONZALES COQUES.

255. Two small octagon Portraits of Flemish Gen-
256. tlemen.

Exquisitely painted. These probably belonged to Charles I., who admired and patronised the painter.

———?

257. The Emperor Rudolph II.

Head only in a small circle.*

258. Head of a Young Man.

LESS than life, in a black vest and white shirt up to the throat. An ugly face, but full of character; and exquisitely painted, particularly the long hair. An old German picture.

HOLBEIN.

259. The Lady Vaux (Wife of Lord Vaux, the Poet):
in black; holding a carnation.

K. J. C. 410, where it is called "One of Henry VIII.'s queens, holding a gillyflower."

———?

260. Head of a Child.

IN an oval, round which is inscribed "*Elizabetha, ætatis suæ 1, Mencia 5, 1578.*"

* Rudolph reigned most unhappily as Emperor of Germany from 1576 to 1612. He was particularly ill-fitted by nature for the position in which he was placed as sovereign over a people inflamed by religious dissensions, and a turbulent, ignorant nobility. He had an elegant mind; was addicted to scientific pursuits, was himself no mean artist, and made rich collections of pictures, statues, &c., which, on the capture of Prague by the Swedes, were in great part dispersed or taken to Sweden. What remained formed the nucleus of the rich Vienna collections. Some of his pictures passed into the gallery of Charles I., and some of the artists whom he employed were afterwards in the service of the king of England. See page 192.

261. Head of a Child.

Inscribed "*Maria Christiern, ætatis suæ 3, Mencis 9, 1578.*"

Both are richly dressed. By some strange mistake these portraits are called here Queen Elizabeth and Queen Mary when young, and labelled Holbein. They resemble the manner of Zuccaro.*

SIR ANTONIO MORE.

262. Head of a Lady, most richly dressed.

It is finely painted in a warm tone of colour; though very much handsomer, it has a look of Queen Mary, and is probably intended for her.

ALBERT DURER.

263. Portrait of a Young Man.

WITH long reddish hair and black cap: head only; rather less than life; dated 1506, and marked with his initials.

K. C. C., K. J. C. 637.

Sold after King Charles's death for 60*l.* to Mr. Grinder.

———?

264. Sir Theodore Mayerne, physician to James I. and Charles I.

Engraved after Rubens by W. Elder.

265. Head of a Man in a large ruff and white satin doublet.

266. The Embarkation of Henry VIII. at Dover, 31st of May, 1520, previous to his Interview with Francis I.

IN this picture is an exact representation of the celebrated ship called the *Harry Grace de Dieu*, a most curious specimen of early naval architecture in England; it has four masts.

* I have hunted through the genealogies of the various royal families connected with our own royal family at this time, hoping to find these little princesses—but in vain.

267. The Meeting of Henry VIII. and Francis I. in the Field of the Cloth of Gold, between Guisnes and Ardres, near Calais, June 7, 1520.

“THE world,” says Sharon Turner, “had never before seen such an assemblage of princely and national foppery, and has had the wisdom never to repeat it.” Every circumstance of this famous interview—the entry of Henry VIII. into Calais, the tournaments, banqueting, the fountains set flowing with wine, &c.—all are introduced in various parts of the picture; and the numerous groups of figures, in the exact costume of the period, most elaborately painted.

In the opinion of the best judges these pictures are not by Holbein, to whom they are here attributed.

Of this last picture a large engraving by Basire (27 in. by 47 in.) was executed at the expense of the Society of Antiquaries.*

RUSSEL.

268. Dorothy, Countess of Sunderland, (Waller’s Sacharissa;) small half-length, after Van Dyck.

269. James II.—Small full-length, after Kneller.

———?

270. A small Female Portrait.

VERY pretty, in the costume of Henry VIII.’s time—therefore called Anne Boleyn.

HOLBEIN.

271. Portraits of his Father and Mother.

Painted, as it is said, at the age of fourteen; dated 1512.†

* After the death of Charles I. this picture was about to be sold to the King of France. Philip Earl of Pembroke, hearing of this design, obtained access to the royal apartments, and, cutting out the head of Henry VIII. with his penknife, put it in his pocket-book and retired, undiscovered. The French agent, finding the picture mutilated, declined the purchase; and after the Restoration the son of Earl Philip delivered the abstracted fragment to Charles II., who ordered it to be replaced. Such is the tradition; and I am assured that in a side-light the insertion of the head is distinctly visible. In the MS. abstract of the sale of King Charles’s pictures, I find “Henry VIII. before Boulogne, sold to Mr. Decrittz for 5*l*.” This may be No. 266.

† Dr. Waagen says, “judging from other proofs which remain of his early talent, I am not surprised at this.”

"K. C. C. Brought out of Germany by Sir Henry Vane, Treasurer of the Household, and given to the King." The background is said to represent the house near Basle in which Holbein was born.

1 ft. 2 in. by 1 ft.

272. Henry Prince of Wales, the elder brother of Charles I.—A Head.—(See p. 178.)

He died in 1612, in his nineteenth year, "being taken away from the evil to come." History records not a more memorable example of early virtue and accomplishments.

ANTONIO MORE.

273. Philip II. of Spain.—Half-length.

Less than life, "in a black cassock lined with fur."

(K. C. C., K. J. C.)

HOLBEIN.

274. Henry VIII.'s Jester, Will Somers, looking through a Lattice.

Half-length, life-size; admirably painted.*

Engraved by R. Clamp.

———?

275. A Female Portrait, in a high gilt head-dress.

Called here Elizabeth Woodville, queen of Edward IV.

GIAN. BELLINI.

276. His own Portrait.

A head less than life, on panel, much injured; inscribed underneath, *Johanes Bellini ipse*; an exceedingly curious, and, I should suppose, an authentic picture: it exactly resembles the engraving by Ant. Pazzi, and the head in Ridolfi. This fine old Venetian painter was the master of Titian,

* "The appeal of Somers to the feelings of King Henry in behalf of a former master whom he had served (Mr. Richard Fermor, whom the king on a trifling offence had reduced to poverty) shows that the jester possessed a good and grateful heart. The king was in his last illness, and Somers's suit was not made in vain." There is another portrait of this jester at Althorp, and Holbein painted him full-length, from which there is a scarce engraving.

and may be pronounced the founder of the Venetian school. He died in 1512.

LUCAS CORNELIZ.

- 277- Five small Portraits of Ladies of the Court of
281. Henry VIII. K. C. C.

JANET.

282. Portrait of a Nobleman, with a Book, on
which is written "Petrarca;" a glove on
one hand.*

HOLBEIN?

283. Portrait of Froben (or Frobenius).
K. C. C. "Being Erasmus of Rotterdam's printer and
landlord at Basle." K. J. C. 545.

Half life-size. A curious and authentic portrait of a person famous, in his day, as a correct and excellent printer; he was the friend of Erasmus and Holbein, and died in 1527.

284. Portrait of Sir Henry Guldeferde (or Guildford).

Half-length, life-size, in a dress of gold brocade: background a green curtain and branch of a tree; inscribed 1527: the whole very finely painted. This personage was one of the greatest ornaments of the Court of Henry VIII., to whom he was master of the horse. He served against the Moors in Spain under Ferdinand and Isabella, and was besides an accomplished man, and the friend and correspondent of Erasmus: he died 1532.

Engraved by Hollar. The original drawing from the life, by Holbein, is in her Majesty's collection, and engraved by Dalton, and by Bartolozzi.

285. Henry VIII. when young.

Half-length, life-size: habited in a rich embroidered vest in

* I dare not say that this is the Earl of Surrey, the poet and hero; but it very strongly resembles the known portraits of him—particularly in the eyes.

which gold is used, and holding a scroll of parchment, on which is inscribed—

Ite in mundum universum et predicate evangelium omni creaturæ.—

Matthew xvi.

The background green : exceedingly fine : probably the best existing portrait of Henry VIII.—(K.C.C. Where it is said to be by Sotto Cleve or Janet.)

JANET.

286. Mary Queen of Scots, at the age of Eighteen.

A SMALL head : she is in widow's weeds, for the death of her first husband, Francis II.

K. C. C. "Given to the king by my Lord Denbigh."

This very curious picture has been coarsely repainted all over.*

The original drawing in chalk is in the collection of the Earl of Besborough ; it has been engraved by Bartolozzi, and by mistake attributed to Holbein, who died before Mary's marriage took place.

287. Francis II., of France, when a boy.

HE died in 1560, at the age of seventeen ; very delicately and sweetly painted. (K. C. C.)

LUCAS DE HEERE.

288. Henry Stuart, Lord Darnley, at the age of Seventeen ; and his brother, Charles Stuart, at the age of Six.

Small figures, full-length : dated 1563, and inscribed with their names. The head of Lord Darnley was engraved by Vertue.

* But for the authority of King Charles I.'s Catalogue, where this picture and a defaced duplicate of it are both distinctly described (p. 155), I should suppose it to represent Mary of Guise, the mother of Mary Stuart, in her widow's dress. She visited France in 1550, and was painted by Janet. It is the face of a woman of mature age ; and the original drawing is neither younger nor handsomer. There ought to be somewhere in her Majesty's private collection a miniature of Mary Queen of Scots, by Janet, in a "carnation habit laced with gold-lace, and a ring on her finger." A comparison between the two heads might clear up the doubt. I have heard of duplicates of this picture in the Bodleian Library, and in possession of the Earl of Buchan.

BASSANO.

289. Head of a Man, in the dress of an Ecclesiastic.

It is the same fine head ascribed to Titian, and magnificently engraved by C. Visscher when in the possession of Von Reynst.

VANSOMER.

290. King James I. : head only.

291. His Queen, Anne, daughter of Frederick II. of Denmark.—Half-length. (See No. 655.)

———?

292. Portrait of Eleonora of Spain.

SISTER of the Emperor Charles V., and second wife of Francis I. of France, to whom she was married in 1530. Half-length, in a very rich embroidered dress, with long sleeves slashed with silver tissue ; a furred robe fastened with gems to her shoulders ; the hair, which is of a pale reddish brown, tastefully arranged, plaited on each side of the face, and adorned with jewels ; wearing also a superb necklace. The face is rather full, handsome and intelligent. She holds a letter in her hand, on which there is a superscription in Spanish, "To the queen, my sister."

This admirable picture, one of the finest portraits in the collection, has been attributed to Janet and to Lionardo da Vinci. The unaffected nature, the life in the countenance, the queenly grace in the air of the head, the force and harmony of the colouring, and the roundness of effect, are far superior to the best works of Janet I have ever seen. The colouring and execution are unlike Lionardo da Vinci.*

It was hoped that the marriage of this amiable princess with Francis I. (a political measure to which Eleonora, then a widow,† and in her thirty-second year, consented out of love for her brother the emperor) would have put an end to the bitter animosities of the two rival sovereigns ; but the result was different, and the poor queen, after seventeen years of unquiet union with the most accomplished and faithless of

* I have heard of a duplicate of this picture existing in England, and attributed to Lionardo da Vinci, but have not been able to ascertain where it is.

† She had been married in 1518 to Emanuel King of Portugal.

husbands, was left a widow again in 1547. She retired to Spain, and died at Talavera in 1558.

There can be no doubt of the authenticity of this fine picture. I remember to have seen an old contemporary woodcut exactly the same in feature, dress, and ornaments, except that a small black cap was on one side of the head.

JANET.

293. Francis I. and his Mistress, the Duchesse d'Etampes. His fool, Triboulet, in the background.

It is hardly possible to turn from the last picture to this without exclaiming,—

“What, had he eyes?
Could he on that fair mountain leave to feed,
To batten on this moor?”

HOLBEIN.

294. Portrait of Erasmus with his hands on a Book.
The background added by Steenwyck.

295. Another Portrait of Erasmus, writing his famous Commentaries.

Both less than life, and well-known pictures. K. C. C., K. J. C.

Erasmus was born at Rotterdam in 1465, and died in 1536. Those spare, acute, penetrating features,—that sharp, sarcastic, yet not ill-natured expression—that feeble stoop in the shoulders—how characteristic of the man who was the impersonation of the intellectual activity of his time, as Henry VIII. was of its brute force! Compare the two heads, and fancy them sitting opposite to each other, which may have happened more than once. Erasmus was in England several times, and in correspondence with Henry both when he was prince and after his accession. Erasmus employed the press of his friend Frobenius to print his edition of the Greek Testament, with a Commentary; a work of the highest importance in the age in which it appeared: Frobenius introduced Holbein to Erasmus, and Erasmus introduced him to Sir Thomas More, which led to the patronage of Henry VIII.; the portraits ought therefore to be placed together.*

There are many engravings of Erasmus: the fine print by Luke Vorstermann is apparently from the first picture, No. 294.

* For an account of Erasmus and his merits and influence as a scholar, see “*Hallam's Literature of the Middle Ages*,” vol. i.

296. Portrait of Reskimeer; in profile, with a long pointed beard.

JOHN RESKIMEER, a private gentleman of great estate in Cornwall, was high sheriff for the county in 1557. The original drawing for this head is engraved by Bartolozzi, in the set of Holbein's Heads.

K. C. C. "Given to the king by Sir Robert Killebrew."—K. J. C. 570.

297. Head of Henry VIII.

Less than life. Too poor for Holbein.

JANET?

298. Francis I. of France.—Head less than life. Very good.

299. The Battle of Pavia (1525).

IN which Francis I. was taken prisoner by the Marquis of Pescara, general of Charles V.

A very curious old picture, about two feet square.

300. Portrait of a Man in black, one hand on a book, and the other on his sword.

Said to be James Crichton, called the "Admirable Crichton," and engraved as such by Hall, 1774.

301. Portrait of a Man: in a black cap and furred mantle, with red sleeves, holding a paper.

CORNELIUS JANSSEN.

302. The King of Bohemia.—In an oval.—(See No. 254.)

303. The Queen of Bohemia.—In an oval.

Two heads, life-size; in the smooth, bright, finished, and rather finical style of the painter.

C. POELEMBERG.

304. The Children of the King and Queen of Bohemia.

Group of seven little figures in a small landscape, "as if they came from hunting." K. C. C.

Frederic Henry, drowned at the age of 15; Charles Lewis, afterwards Palatine; Prince Rupert; Prince Maurice; and three daughters. Elizabeth, distinguished for her attainments, died abbess of Hervorden; Louisa, who had a decided talent for painting—three pictures by her were in the possession of her uncle, Charles I.—she died abbess of Maubuisson, in 1709; the youngest, Sophia, was mother of King George I. Of these three sisters it was said in somewhat flattering phrase, that “the first was the most learned, the second the best artist, and the third the most accomplished lady in Europe.”

JAN MABUSE.—(See p. 167.)

305. The Children of Henry VII.—Prince Arthur, Prince Henry, and the Princess Margaret.

Small half-length figures. Painted by Mabuse when in England about 1498: an admirable little picture; and, though faded in colour, still full of life and truth.—K. C. C. “Two men children and one woman child, playing with some oranges in their hands by a green table.” There is a duplicate at Wilton, and another at Lord Methuen’s.

P. 1 ft. 6 in. by 1 ft. 2 in. Engraved by Vertue.

RUSSEL.

306. Henry Hyde, second Earl of Clarendon, and his wife, Theodosia Capel.

Small copy after Kneller.

307. Charles II.—Companion to 269.

Small full-length: seated, in his robes. After Kneller.

ROBERT WALKER.

308. His own Portrait, holding a paper.

AN admirable picture. This painter was patronized by Cromwell, and the best existing portraits of the Protector are by him.

Engraved by Lombart.

———?

309. Portrait of an Old Man, holding a book with both hands.

Said to be Dr. Linacre, founder of the College of Physicians, who died in 1521 ; but this is doubtful.

310. The Meeting of Henry VIII. and the Emperor Maximilian I.—Before Terouenne, in 1513.
(K. J. C. 90.)

TINTORETTO.

311. A Virgin and Child.—Less than life.

SHE is standing in a glory on the crescent moon.

TORRIGIANO.

312. A Medallion, in relief, of Henry VIII.

TORRIGIANO was an Italian sculptor and architect employed by Henry VII. and Henry VIII. He executed the tomb of Henry VII. in Westminster Abbey.

GENNARO.

313. Cleopatra.—Figure to the knees.

Attributed here to Ludovico Carracci. (K. J. C. 175.)

STEENWYCK.

314. Architecture.—In a small circle.

315. St. Peter in Prison.—In a small circle.

(K. C. C., K. J. C. 656.)

FERG.

316. A small Landscape.

ADAM ELZHEIMAR.

317. A Witch.

K. C. C. "A little piece, whereon is painted a witch riding upon a black ram-goat in the air, a distaff in her hand : four little Cupids in several attitudes. Said to be done by Elzheimar before he went to

Italy, from a print of Albert Durer; given to King Charles by Sir Arthur Hopton." K. J. C. 518.

PAUL BRILL.

318. A very small Landscape.—(K. J. C. 338.)

POELEMBERG.

319- Two small Landscapes, with Nymphs dancing.

320. (K. J. C. 494, 497.)

BREUGHEL.

321. Small Landscape, with the Story of Calisto.

(K. C. C.)

———?

322. The Battle of Spurs.

THIS battle was fought 1513, at Guinegaste, in France, by Henry VIII., and gained so easily, that the French (who made more use of their spurs than their swords) have styled it *La Journée des Eperons*. *

DIETRICH.

323. The Tribute Money.

324. The Woman taken in Adultery.

Each about 3 feet by 2½, engraved by Facius.

The painter's name is properly Christian Ernest Dietrich: he was a German painter of the last century, better known by his fine etchings than his pictures.

JAN WEENINX.

325- Two small Pictures of Dead Game.

326. Very fine.

SLINGELANDT?

327. A Hermit. Scarce visible.

BALTHASAR DENNER.

328- Two Heads, life-size, called Youth and Age.

329. Painted for George I. (See p. 214.)

The minute, spiritless, varnished manner of this master, is the most

* Bayard was among those who retreated, which, instead of dishonouring him, saved the honour of his companions. He was taken prisoner.

vulgar style to which art can stoop. One would as lieve have a Birmingham teaboard.

GENNARO.

330. Venus and Adonis.

Small: very poor. (K. J. C. 177.)

VAN AELST.

331. Dead Game, and Implements for Hunting.

K. J. C. 508.

TENIERS.

332. Inside of a Farm House.

ROLAND SAVERY.

333. Lions, in their den.

(K. C. C.)—"Sent to the king by his nephew, the Prince Elector."*

Roland Savery was one of the numerous painters entertained in the service of the Emperor Rudolph II.—(See p. 340, *note*.)

1 ft. by 1 ft. 3 in.

VAN DYCK.

334. Small Sketch for the Portrait of a Lady.

Full-length, in black, holding an orange in her hand: a red curtain in the background. About 14 in. by 10 in.

W. VANDERVELDE, the younger.

335. A Sea Piece.

BASSANO.

336. Head of an old Man.

———?

337. Portrait of a Royal Child.—Full-length.

———?

338. A Man in Armour, with a baton in his left hand.

(K. C. C.)—"A defaced gentleman's picture, without a beard or ruff, holding a long truncheon in his left hand. A Mantua piece."

* Charles Lewis, son of Elizabeth of Bohemia.

TINTORETTO ?

339. A Labyrinth.

A large and curious picture, representing a bird's-eye view of a labyrinth and pleasure-ground, within which a great number of persons are seen feasting and amusing themselves. It contains nearly a hundred small figures, and is certainly a Venetian picture : for the rest I cannot answer. It is No. 20 in the old catalogue of the Kensington pictures, 1697.

HOLBEIN.

340. Christ and Mary Magdalen in the Garden.

A very singular and interesting picture: the morning is breaking in the distance; on the right, the interior of the Tomb, where the two angels are seen supernaturally illumined by a strong light. There is much dignity in the Christ, and the eager look of Mary Magdalen is very well expressed. (K. J. C. 520.) See p. 172.

—— ?

341. St. Catherine, reading. (See p. 155.)

Half-length, life-size (after the well-known Correggio, engraved by Blooteling.) K. J. C. 566.

PARIS BORDONE.

342. A Sibyl. (Half-length portrait, so miscalled.) K. C.*

SALVATOR ROSA.

343. A small Landscape, Moses striking the Rock.

LIONARDO DA VINCI.

344. The Infant Christ caressing the Infant St. John.

(K. C. C.)—"A piece of two naked children embracing one another, signifying Christ and St. John in the Desert, said to be done by Parmentius (Parmigiano); changed by the king with my lord steward Pembroke, deceased, for a Judith," &c.†

It is an old panel picture, by Lionardo da Vinci, or from his school, but in a miserable condition—patched, painted over, without mercy.

ADRIAN VANDERVELDE.

345. Landscape with Cattle. (In a very bad state.)

* Sold after King Charles's death to General Harrison for 3*l*.

† This Judith, which was once attributed to Raphael, but is by Andrea Mantegna, is still at Wilton.

JACOB CUYP.

346. Fruit and Still Life.

—————?

347. A small circular Landscape.

Attributed here to Holbein, because of the resemblance to the background in the picture of his father and mother, No. 271.

WYNANTS and LINGELBACH.

348. A Landscape.

MAZZOLINO DA FERRARA. (See p. 82.)

349. Group of Figures.

A curious little picture on panel, representing three mounted figures; the nearest in a conical cap and a sort of veil, the next in a rich helmet, and the farthest in a large white turban; eight other figures, more or less seen; carefully painted, and having the appearance of being a portion cut out of a large picture. (K. J. C. 370.)

DIETRICI.

350. Nymphs near an antique Bath.

A small landscape.

PALAMEDES? or POELEMBERG?

351. A Lady and Gentleman acting.

SHE is in a kneeling attitude, and holds a dagger; and the head, which is without any beauty, has the air of a portrait. The cavalier, who is in an attitude of astonishment, resembles Charles I.; it is very delicately and carefully painted, but not in the manner of Poelemborg, to whom it is here ascribed; and that it should be either by the elder or younger Palamedes seems unlikely. K. J. C. 948.*

SCHOONEFELD.

352. Hungarians at the Tomb of Ovid.

(K. J. C. 910), where it is called "Ruins, with five Turks taking a description of it"—and no name.

* I am at a loss to guess the subject of this curious little picture, and equally at a loss to fix upon the painter. The general arrangement of the composition is very stiff and tasteless. The room, figures, and accessories appear to be copied scrupulously from nature.

MIGNARD.

353. Louis XIV. when young.—Not quite full-length.

NICOLO POUSSIN.

354. Nymphs and Satyrs.

A NYMPH or Venus lying asleep in the foreground. Cupid is repelling a satyr who attempts to remove her drapery ; two other figures are looking on : in all five figures and seven Cupids ; the colouring is warmer and brighter than is usual with Nicolo Poussin.

(K. J. C. 766), where the name is spelt “ Perscene.”

LUINI?

355. St. Catherine.—Half-length.

From the school of Lionardo da Vinci. Very beautiful.

STEENWYCK.

356. St. Peter in Prison.

WOUVERMANN.

357. Skirmish of Cavalry.

VAN DYCK.

358. Small Sketch (*en grisaille*) of a dying Saint.

DENNIS CALVERT?

359. An Assumption of the Virgin.—Many small figures.

(K. C. C.), where it is called “ the Ascension of Our Lady, whereby the Apostles standing by the grave, looking up with wondering ; St. Peter kneeling with a golden key. Brought from Germany by my Lord Hamilton, and done by Snelling.”

ROTHENHAMER?

360. The Rape of the Sabines.

MANY figures, very free and spirited, and most unlike the minute and finished style by which he is better known as a painter.

K. C. C.—“ The piece of the Rape of the Sabine Women ; many little entire figures, being the fifteenth piece of the twenty-three pieces the

king bought of Frosley, said to be done out of the school of Raphael. 1 ft. 5 in. by 2 ft. 10 in."—is, I think, the same picture.

———?

361. A Saint's Head.—Less than life, and delicately painted. Attributed here to Gerard Douw.

GODFREY SCHALKEN.

362. Lot and his Daughters.—Small finished night piece.

BAROCCIO?

363. A Penitent received into the Church.

Apparently a small study for a large picture.

EGBERT HEMSKIRK.

364. Boors regaling.—A small Picture.

SCHALKEN.

365. A Magdalen by Candlelight.

A SMALL highly-finished picture; painted for William III.

We have here a Dutch Magdalen in silk and satin; not the lone penitent of the desert, though I am afraid intended for her. Schalken, who excelled in these effects of artificial light on a small scale, was in England about 1700, and patronised by William III.

TITIAN.

366. Lucretia.—K. C. C.—“A STANDING Lucretia (*undraped*), holding with her left hand a red veil over her face, and a dagger in her other hand to stab herself. Entire figure, half so big as the life. A Mantua piece.”* After Charles's death it was sold for 200*l*.

This was Titian's idea of the modest, the chaste Lucretia, who arranged her drapery before she fell! There is a full-length figure of Lucretia standing with the dagger in her hand, designed by Raphael and engraved

* In King Charles's Catalogue, p. 75, I find also the following entry :—“Item, carved in box, a standing Lucretia from that which is now in the cabinet-room of Titian's painting: done by Petitot, an excellent enameller of France.” As this specimen of Petitot's talent in a department so different from his own is probably unique, certainly most curious and valuable, it would be worth while to ascertain whether it exist in Her Majesty's Collection. Peter Oliver made a miniature copy of the same picture for Charles I.

by Marc Antonio, which, compared with this figure, is an excellent illustration of the different style of conception in the Roman and Venetian school.

TINTORETTO.

367. Portrait of a Man.—Very fine.

GAETANO.

368. Sophonisba preparing to take the Poison sent to her by her husband Massinissa.

HALF-length, in a rich dress, having the air of a portrait.
(K. J. C. 243.)

MARIA VAN OSTERWYCK.

369. Flowers.

THIS artist, who died in 1693, was one of the finest flower-painters in the world. She was patronised by William III., for whom her pictures here were probably painted. He paid her 900 florins for one piece.

POELEMBERG.

370. A small Landscape.—With figures.

BORGOGNONE.

371. The March of an Army.—A small picture.

RUBENS?

372. A small Landscape.

APPARENTLY a sketch from nature. In the foreground a man ploughing, and some sheep; an effect of a showery sky, with a rainbow.

About 13½ in. by 18 in. K. J. C. 150, where it is attributed to Wouters, a scholar and imitator of Rubens, who was in England in King Charles's time.

REMBRANDT.

373. Head of a Jewish Rabbi. Very fine.

374. Portrait of a Woman. Half-length.

GERARD DOUW.

375. An Old Woman asleep, with an open Book on her knees.—About 10 in. by 8 in.

STEENWYCK.

376. Interior of a Prison. The Angel delivering St. Peter.—K. C. C.

POELEMBERG. (See p. 188.)

377. Landscape, with Diana and her Nymphs.

378. Landscape.—A Nymph Dancing,—two figures seated.*
BOTH very fine specimens of the master. K. J. C. 1072, 1074.

DANIEL SEGHERS.

379. Flowers round a Head of the Virgin.

380. Flowers.

DANIEL SEGHERS was a Jesuit, and cultivated in the garden of his convent, near Antwerp, the flowers he so beautifully imitated. He must not be confounded with Gerard Seghers, the painter of history. (K.C.C.)

SNYDERS.

381. A Boar's Head.—Very fine and free.
Life-size, after nature. (K. J. C. 932.)

WOUVERMANS.

382. Hay-harvest—with figures.

TENIERS.

383. St. Francis with a Skull.
SMALL copy, after an Italian picture.

PETER NEEFS.

384. Interior of a Church.
THE figures by old Francks represent the Woman taken in Adultery.

BORGOGNONE.

385. Soldiers in a small Landscape.

* I am afraid this is intended to represent Lot and his daughters.

BERGHEM.

86. A Woman Milking a Goat.—K. J. C. 944.

MARIA VON OSTERWYCK.

87. Flowers.—Companion to No. 369.

RUBENS and SNYDERS.

88. Diana and Two of her Nymphs reposing after the Chase on a shady bank.

SOME drapery suspended from the trees is removed by two satyrs, who appear from behind. The figures life-size; the dead game is finely painted in by Snyders.—K. J. C. 60. *

This free subject Rubens repeated very frequently, and always with variations.—Engraved by Earlom.

BASSANO.

89. Portrait of a Man.—Half-length.

———?

90. A Boy paring Fruit.

ATTRIBUTED here to Murillo. Half-length.

91. Twelve high narrow pictures, representing gods and goddesses, are placed between the windows—having the appearance of decorative paintings. They are attributed to Sebastian Ricci.

THE QUEEN'S BED-ROOM.

VANSOMER.

92. Henry Prince of Wales. Son of James I.

Full-length, in rich armour, holding a truncheon.

93. James I.—Full-length, holding the George and Ribbon

The head engraved by Vertue.

94. Anne of Denmark, Queen of James I. (See 655.)

Full-length, in a hat and red feather, with two dogs.

* This may have belonged to Charles I. I find after his death "Diana lying on her back," sold to Mr. Harrison for 10*l*.

HONTHORST.

395. Christian Duke of Brunswick-Lunenberg.

Full-length, leaning on a stick.

HE was allied to Charles I., and to the ancestors of our present reigning family. He was also a devoted ally of the King and Queen of Bohemia. Died unmarried, 1626.

MYTENS.

396. Princess Hedwig, of Brunswick.

Full-length. In a ruff and white satin farthingale.

SISTER of the two princesses at Windsor (No. 201). The three are precisely alike, and should have hung together as the three Gothic Graces.*

TITIAN.

397. The Marquis del Guasto, and his Squire fastening his Armour.—Figures three-quarters.

Alphonso d'Avalos, Marquis del Guasto (or Vasto), a patron and friend of Titian. He was cousin and heir to the celebrated D'Avalos, Marquis de Pescara, who married Vittoria Colonna.—K. C. C. "A picture of a man where his page is putting on his armour, &c.: brought from Germany by my Lord Marshal from Colonel Leslie to the king."—K. J. C. 41.

ANDREA SCHIAVONE.

398. Jacob Stealing the Blessing of his Father.

A long narrow sketch.

CLAUDE?

399. A Seaport.—(Hung in the dark.)

GUIDO?

400. St. Francis with the Infant Jesus.

GIACOMO CARRUCCI DA PONTORMO.

401. Venus and Cupid.—(From the design of Michael Angelo.)

VENUS, reclining on the ground on some blue drapery, is in the act of taking an arrow from Cupid, who is bending over her to caress her: to the left is a hollow pedestal like that

* Duke Christian was one of the seven sons of William Duke of Brunswick and Dorothea of Denmark; and the above Princesses three of their eight daughters.

on which the human figure leans in "Michael Angelo's Dream" (see p. 32), and in the same manner, containing masks: on it is a vase of flowers, and Cupid's bow is suspended from the side.—The figures rather above life-size.

THIS Titanic conception of the subject could only have sprung from such a fancy as that of Michael Angelo, to which beauty was never revealed but in the garb of grandeur. We have here no voluptuous and attractive queen of loves and graces, "gaily sweet with wreathed smiles," but the great goddess of the antique world,—the mighty mother of gods and men,—the Venus Urania, daughter of Cœlus and Terra, who, when Saturn and the elder gods were dethroned, made way for her younger rival the Paphian Venus, as Hyperion made way for Apollo.

With these associations, and with none of the popular and commonplace ideas of a Venus, we must look upon the magnificent form before us:—

"She was a goddess of the infant world;
By her in stature the tall Amazon
Had stood a pigmy's height; she would have ta'en
Achilles by the hair and bent his neck,
Or with a finger stay'd Ixion's wheel.
Her face was large as that of Memphian sphinx,
Pedestall'd haply in a palace court,
When sages look'd to Egypt for their lore."

KEATS'S *Hyperion*.

Of this picture there is particular mention in Vasari, both in the Life of Pontormo and that of Michael Angelo.* It appears that the cartoon was executed by Michael Angelo for his beloved friend Bartolomeo Bettini, who had requested it of him for the crowning decoration of a room in which he had placed the effigies of the greatest poets who treat of love, painted by Bronzino. Giacomo da Pontormo was employed to paint the picture; but it appears that, before it was completed, Alessandro de' Medici, then Grand Duke of Florence, interfered, and insisted on having the picture for himself, to the great displeasure of Michael Angelo. The picture thus appropriated is now at Florence.† But besides that it has been altered by another painter, it is described as

* Fece tanto Bartolomeo Bettini, che il Bonarotti suo amicissimo gli fece un cartone d'una Venere ignuda con un Cupido che la bacia, per farla fare di pittura al Pontormo, e metterla in mezzo a una sua camera, nelle Lunette della quale aveva cominciato a fare dipingere dal Bronzino, Dante, Petrarca, e Boccaccio, &c. "A Bartolomeo Bettini fece e donò un cartone d'una Venere con Cupido che la baccia, che é cosa divina, oggi appresso agli eredi in Fiorenza."—*Vasari*. Where this original cartoon is now to be found is not mentioned by any author I have had the means of consulting.

† V. Notes to Vasari. Florence Edit. 1837.

inferior to this picture. Vasari does not positively say so; but we are left to infer that Pontormo executed another for Bettini: at all events, this picture has every appearance of being by the hand of Pontormo, and is quite in his manner, admirably grand and vigorous in the style of the drawing, but somewhat severe and marbly in the execution and the colouring.

It was brought to England in 1734, and exhibited at "Essex House, Essex-street, Strand;" subsequently it was advertised to be disposed of by a raffle, the tickets ten guineas each.* This raffle apparently did not take place: Queen Caroline was just at that time intent on collecting fine pictures, and the Venus and Cupid, after being for some time the talk of the town, was purchased in the name of the king for 1000*l*.

There existed in the Barberini Palace an antique painting of a Venus, which was discovered in making some excavations for building the palace, and which, in point of style and conception, resembles the picture before us. It is engraved in Crozat, and the comparison may therefore be readily made. A replica, also it appears by the hand of Pontormo, was in the possession of the late Professor d'Alton, of Bonn.† In the opinion of M. de Schlegel the composition may be considered as a pendant to the famous Leda.

I forbear in this place to say more of the picture here described, or to dwell on the particular style and merits of Michael Angelo, "the exalted father and founder of modern art:" that sublime poet who has addressed us in forms which, like the "large utterance of the early gods," require interpretation to the merely mortal sense. Those whose taste has been formed and cultivated by the contemplation of great models, will appreciate what is before them here; those who have never lifted their thoughts beyond what is merely popular, and, to borrow a favourite phrase, "intelligible to the meanest capacity," and who walk within the trammels of certain associations, will regard it merely with a glance of astonishment, or, if they pause to consider it, with a perplexity not unmingled with disgust. All which I can understand; for our public is made up of minds whose taste is early limited and perverted and degraded by the miserable scraps and titbits set before them in the shape of fashionable modern designs and engravings. I earnestly advise those who may read this note to lay out their next spare guinea in the purchase of a fine

* One of the engraved tickets, admitting the bearer to the exhibition of this picture, I have seen. It contains an elaborate description and an attestation of its genuineness, signed by three connoisseurs of that time; and at the bottom of the ticket an etching from the picture. Hogarth turned it into ridicule, but the man who painted the *Harlot's Progress* and *Gin Lane* could hardly have felt such a picture as this.

† M. d'Alton, as I am informed, made a fine etching from his picture.

engraving after one of Michael Angelo's sibyls, and hang it up before their eyes for daily contemplation; and if at the end of a week they do not find their ideas a little elevated, let them take it down—and be content.*

SNYDERS.

402. A group of several Dogs.—Life-size.

PALMA (the younger).

403. The Shepherds' Offering.

Six figures, less than life; K. J. C. 735.

LUCAS VAN UDEN.

404. A large Landscape.

This painter was a scholar and assistant of Rubens, and in the masterly delineations of the scenery of his native land, the precursor of the Everdingens and Hobbimas.

ANDREA SCHIAVONE.

405. The Judgment of Midas.

K. J. C. 764. A large picture; five figures, life-size.

Engraved by Gribelin, 1712.

BASSANO.

406. The Deluge.

A large crowded picture, most brilliantly and beautifully coloured.—K. J. C. 160. Such a picture, corresponding in size, was sold in the collection of Sir Peter Lely, 1680.

———?

407. The Shepherds' Offering.

A Venetian picture, attributed to Giorgione.

* The student in art must recollect that some care is necessary in the choice of engravings after Michael Angelo: even those of Volpato are "incorrectness and weakness personified, in comparison with the exactness and strength of the originals;" and the best fail to render adequately "that subtle quality of action and of look which perfectly conveys the idea of mental agency." I borrow the language of Mr. Phillips, and he gave me one day a striking illustration of its truth. It happened that, being in his painting-room, he showed me one of the celebrated engravings of the Delphic Sibyl (I think Volpato's): it was a fine grand figure, as I thought and said. The next moment he held up a sketch in chalk, made from the original head. I really started,—it was the transition from death to life, from inanity to inspiration.

408. Virgin and Child.

A Venetian picture, much maltreated.

TITIAN.

409. Virgin and Child.—In a landscape.

SHE is seated on a bank near a rose-bush in full bloom, and is presenting some flowers to the holy Infant, who lies at her side. Tobias and the angel in the background.

This is a genuine and very beautiful picture, though now in a dingy state: it was probably painted for some distinguished family.

Engraved for Van Reynst by Cornelius Visscher.*

In front of the print, near the lower margin, there is a coat of arms bearing *argent, a tower gules, thereon two batons neur de lisés in saltier*, which are those of the Torriani family of Milan. These were, no doubt, the arms which were on the picture when engraved by Visscher; at present they present only an unintelligible daub, having been apparently painted over.—K. J. C. 431.

LUCA GIORDANO.

10. A Series of Twelve Pictures, about $2\frac{1}{2}$ feet in length, representing the Story of Cupid and Psyche.

PRETTY, brilliant, flimsy pictures; they were purchased (it is said) by George III. for 1000*l*.

SIR GODFREY KNELLER.

22. Maria Beatrice d'Este, of Modena, Queen of James II.—Full-length. With an orange-tree in a vase.

SHE was only fifteen, and remarkably beautiful, when married to James II., then old enough to be her grandfather, and was to him, through all the troubles and vicissitudes of his later fortunes, the most tender and devoted wife. She died in 1718.

There are about twenty-four prints of her. The engraving by Blooteling is from this picture, but altered.

* I presume the above picture must have come into England with the Van Reynst collection, presented by the States to Charles II. It is distinctly mentioned by Ridolfi as being, at the time he wrote (about 1642), in the possession of Van Reynst; he styles it "*Una delle singolari fatiche di Tiziano.*"—Ridolfi, vol. i. p. 181; edit. 1648. In Charles I.'s Catalogue I find only two Madonnas by Titian; the one mentioned at p. 175, and the Riposo, "with Joseph in the background drawing water out of a well, in an old ruin like a stable, called *Titian's Aurora.*" Of this subject there is an old print.

QUEEN'S DRAWING-ROOM.

BENJAMIN WEST.—(See pp. 139, 217.)

423. George III.—Full length, at the age of 42.
424. Queen Charlotte.—Full-length, at the age of 36.
425. George Prince of Wales, and Frederick Duke of York, as boys.
426. William Duke of Clarence, and Edward Duke of Kent, as boys.
Who died in their infancy (1783). Engraved by Sir R. Strange.
427. Prince Octavius and Prince Alfred.
428. Ernest Duke of Cumberland, and Two Princesses, Charlotte Augusta and Sophia Augusta.
429. The Dukes of Cumberland, Sussex, and Cambridge, and Three Princesses, Charlotte, Augusta, and Sophia.—Engraved by V. Green.
430. Queen Charlotte and the Princess Royal.
Engraved by V. Green.
These pictures, painted for George III., were formerly at Buckingham House. The figures in all are full length. As pictures they are flat and poor.
431. Young Hannibal swearing eternal enmity to the Romans.
Engraved by Valentine Green.
432. St. Peter denying the Saviour.
Engraved by Valentine Green.
433. The Departure of Regulus.
Regulus, the Roman consul, taken captive by the Carthaginians, was sent by them to Rome to negotiate a peace, but regarding the terms offered by the Carthaginians as highly injurious to the interests of his country, he dissuaded the senate from accepting them; and in spite of

the tears and entreaties of his family, honourably returned as prisoner to Carthage, where he knew that a death in tortures awaited him.

The subject was suggested and commanded by George III., who on this occasion read aloud to the painter the passage in Livy where the scene is described.

It is one of West's most successful pictures, painted with more effect and feeling than is usual with him. The date is about 1768, for it was in the first exhibition of the Royal Academy, April 26, 1769.

Engraved by Valentine Green.

434. The Death of General Wolfe.

Duplicate of the original in the Grosvenor Gallery.

Engraved by Woollet.

435. St. George and the Dragon.

One of the series of pictures intended to illustrate the institution of the Order of the Garter. Of the principal group there is an etching by Raphael West, the son of the painter.

436. Segestus, the German Chief, and his Daughter, brought before Germanicus.—(From Tacitus.)

"Leibnitz had pointed out the descendants of Segestus in our own royal line, and West communicated a little of the lineaments of the living to the images of the dead. The good King was much pleased with this work."—Life of West.

437. Cyrus liberating the family of Astyages, King of Media, his grandfather, whom he had taken prisoner.

THE QUEEN'S AUDIENCE-CHAMBER.

MYTENS.

438. The Duchess of Brunswick-Lüneburg.*

Full-length, in black. (See No. 466.) K. J. C. 10.

GENNARO.

439. Faith, Hope, and Charity.

A LARGE composition of six figures, life-size; very poor.
(K. J. C. 759.)

* There were two duchesses of Brunswick at this time—Ann Eleanora, of Hesse Darmstadt, wife of Duke George of Brunswick; and Sybilla, sister of Duke George, and wife of the Duke of Brunswick Danneberg. The latter being by many years the elder of the two.

- ?
440. A Magdalen.—Standing figure, half-length; with the skull.—K. J. C. 231.
After Titian's well-known picture, or one of his numerous repetitions of the subject, of which Lord Ashburton possesses the original.
- CARAVAGGIO.
441. The Apostles Peter, James, and John.
Three figures, seen to the knees. (K. J. C. 70.)
- GIUSEPPE CHIARI.
442. Nymphs.
A PICTURE in a most perverse and frivolous style of art.
This painter was one of the latest and feeblest of the degraded Roman school.
- ROTHENHAMER.
443. The Destruction of Niobe's Children.
A small sketch. (K. J. C. 529.)
- BASSANO.
444. Assumption of the Virgin.
A small picture, crowded with figures.—K. J. C. 542.
- GUERCINO?
445. Faith.—Half-length figure; holding the sacramental cup and wafer.
- ALESSANDRO VERONESE.
446. Danaë.
A LITTLE picture of the late Venetian school.
- ?
447. The Marriage of Joseph and Mary. (K. J. C. 963.)
SPAGNOLETTO?
448. St. John.
ANDREA SCHIAVONE.
449. Pilate Delivering up Christ.
Figures half-length, life-size. (K. J. C. 743.)

HOLBEIN?

450. Margaret Countess of Lennox, Niece of Henry VIII. and Mother of Lord Darnley.

Full-length, in black, standing on a rich carpet. (K.C.C.)

(This picture is strangely misplaced here.)

WEST.

451. The Death of the Chevalier Bayard.

The knight *sans peur et sans reproche*.

“BEING mortally wounded in endeavouring to cover the retreat of the army, he desired to be placed with his back against a tree, his face to the enemy; then holding up his sword, which was in the form of a cross, he kissed it, in sign of his dying in the faith in Christ. The Constable de Bourbon, his adversary, melting into tears, Bayard turned to him and said, ‘Pity not me, but yourself, who are fighting against your king and against your country;’ and having uttered these words he expired, April 30, 1524.

Painted for George III. Engraved by Valentine Green.

SIR GODFREY KNELLER.

452. Portrait of the Czar Peter the Great of Russia.—Full-length.

One of Kneller’s best pictures. It was painted when the Czar was in England in 1697. Engraved by Smith.

G. B. VANLOO.

453. Frederick the Great of Prussia. — Full-length, when about 30.

WEST.

454. The Death of Epaminondas. Painted for George III.

Engraved by Valentine Green.

—————?

455. Margaret Queen of Scotland.—Full-length.

Sister of Henry VIII. She died 15 . I presume this to be from some old picture, copied for Charles I. It appears to be painted by Mytens, about 1628.

456. Philip III. of Spain.—Full-length, in rich armour.
He reigned from 1598 to 1621.

PORDENONE?

457. Judas Betraying Christ.—A small picture.
———?

458. A Virgin and Child.

MURILLO?

459. Don Carlos II. of Spain.—Full-length.

WHEN a boy of four years old ; dated 1665 : he was, therefore, king of Spain when this was painted. He was a feeble, unfortunate, and degenerate prince, and the last of his race.
(K. J. C. 1233.)

BASSANO.

460. The Good Samaritan.—A small picture. Sold after King Charles's death for 22*l*. K. J. C. 121.

PAUL VERONESE.

461. The Wise Men's Offering.—Study for a large picture. K. J. C. 1008.

MYTENS.

462. Ernest Count Mansfeldt.—Full-length ; dated 1624. HE was Saxon ambassador to England in 1610, and one of the commanders on the Protestant side in the thirty years' war. He died 1625. K. C. C., K. J. C. 29.

MYTENS.

463. A Duke of Brunswick-Lüneburg?
Full-length, with a dog. K. C. C., K. J. C. 889.

GUERIN.

464. Louis XVIII. of France.

Full-length, in his robes of state.

The picture presented to George IV. ; brought here from Windsor.

KNELLER.

465. The Emperor Charles VI., Father of Maria Theresa, the Empress Queen.

DONE when he was here in 1706, and one of the very worst pictures Kneller ever painted.

MYTENS.

466. The Duchess of Brunswick.—Full-length, with a monkey. K. C. C., K. J. C. Perhaps the Duchess Sybilla; see p. 366.

S. RICCI.

467. The Continnence of Scipio.

HOLBEIN.

468. Portrait of Himself.

Engraved by R. Cooper.

469. Portrait of his Wife.

Engraved by Facius.

Two pictures in water-colours; less than life; and very fine.

Given by Sir Robert Walpole to Queen Caroline.

GIUSEPPE CHIARI.

470. Venus and Adonis. (See No. 442.)

——?

471. Cupid framing his bow.—After Parmigiano.

K. J. C. 757. The original picture (of which there are numerous duplicates and engravings) is at Vienna.

PAUL VERONESE.

472. The Toilet of Venus.

A study of three figures; charming. Sold, after King Charles's death, for 11*l.* to a Mr. Jasper. K. J. C. 334.

——?

473. A Holy Family.—The Madonna della Quercia.

The Virgin seated under an oak; the two children are standing on a cradle; Joseph leaning on an antique fragment behind; landscape background, with ruins. A fine old copy, out of the Roman school (attributed here to Giulio Romano), of a celebrated composition of Raphael. The original, which is now at Madrid, is supposed to have belonged to Charles I. *

* (Passavant's Raphael, vol. ii. p. 304.) There are old engravings of this composition by Diana Ghisi and Bonasone; and many others.

THE PUBLIC DINING-ROOM.

ANDREA MANTEGNA.

The Triumph of Julius Cæsar.

NINE pictures, measuring each 9 feet by 9, and forming a frieze 81 feet in length: the figures rather less than life, painted for Ludovico Gonzaga, Marquis of Mantua, and placed by him in a hall of his palace of San Sebastiano. They are painted in distemper on twilled linen, and appear to have been stretched on frames, and placed against the wall, not attached to it.

When this frieze was executed, about the year 1476, Andrea Mantegna was five and twenty. It is not only his finest work, and in itself a most admirable performance, but it is interesting as forming an epoch in the history of art, and as being the most important work in the historical style which was produced before the Frescos of Michael Angelo and Raphael—the most important monument existing in the pictorial form of that enthusiasm for the grandeur of classical antiquity which prevailed in Italy during the fifteenth and sixteenth centuries. Mantegna, who was a pupil of Squarcione, lived from 1451 to 1517. By the study of the Greek sculptures (which Squarcione had been one of the first to collect in his atelier, and Mantegna one of the first to feel, comprehend, and appreciate), he had educated his eye and his imagination to a very refined and definite conception of nature, in form and in movement; and he has here attempted, with a degree of success never yet equalled by greater men than himself, to reconcile and combine the laws of ancient sculpture, its aim and beauties, with those of painting, so often in theory, and yet more in practice, diametrically opposed to each other. We have here a certain sculptural severity in the forms, such as was peculiarly appropriate to the subject and destination of the work (a decorative frieze), mingled at the same time with so much variety and animation as harmonized well with the vivacity of the colour and the rich luxuriance of fancy displayed in the invention. The skill exhibited in the arrangement of the limbs and attitudes of these innumerable figures, almost all in movement, is worthy of Greek art: the variety and beauty in the position of the hands have been particularly admired; in the drapery, the small folds usual in Greek sculpture predominate, yet treated here, in combination with colour and motion, with so much taste and freedom as to give no impression of stiffness or littleness of manner. The colouring, when fresh, must have been like that of the

antique paintings at Pompeii and Herculaneum; not powerful, but light in tint, and the draperies of variegated colours. The background is sky throughout; and in managing the perspective, great and scientific attention has been paid to the circumstance of the procession appearing above the eye; hence, in the limbs of the figures, and in the vases, ornaments, and other objects, the under surfaces are alone visible, the upper surfaces vanishing into air. Add the spirit, life, and grace of the whole as a composition—the exquisite beauty of some particular figures, the classical elegance of form, and inexpressible richness of detail in the accessories and ornaments—all these combined render this series of pictures worthy of the closest study and attention.

I have said thus much of the history and merits of these remarkable pictures, because, in their present defaced and dilapidated condition, hurried or uninformed visitors will be likely to pass them over with a cursory glance. They ought therefore to be told, that next to the Cartoons of Raphael, Hampton Court contains nothing so valuable in the eye of the connoisseur as these old paintings; which, notwithstanding the frailty of the material on which they are executed, have now existed for 365 years. They hung in the palace of San Sebastiano for a century and a half, and were during that time the admiration of all Italy. In 1628 they were purchased by King Charles I., with the rest of the Mantuan collection; sold after his death for 1000*l.*, and how they came back to the royal collection does not seem well ascertained; it is said they were repurchased by Charles II.

Dr. Waagen and M. Passavant both assert that they have been coarsely painted over by Laguerre, in the time of William III. It appears to me, on a close examination of the pictures, that the mischief done is not so complete and desperate as represented, and that they have suffered more from time and accident than from ill-treatment.

474. The FIRST PICTURE represents the OPENING of the procession with military music; standards; incense burning; the image of Roma Victrix borne on high; and pictured representations of the battles fought, and of the countries and cities over which she has triumphed, carried aloft on poles by armed warriors.

475. The SECOND PICTURE represents the statues of the gods carried off from the temples of the enemy; battering-rams, implements of war, heaps of glittering armour, carried, or borne along in chariots.

476. In the THIRD PICTURE, more splendid trophies of a similar kind, among which are huge urns filled with gold coin, vases, tripods, &c.
477. In the FOURTH PICTURE more such trophies, and immediately following, the oxen, crowned with garlands, for the sacrifice. Among the figures, that of a beautiful boy is very remarkable for its truly antique grace. This compartment has suffered most by repainting.
478. In the FIFTH PICTURE, four elephants, drawn with admirable spirit; they are adorned with rich garlands of fruit and flowers, and bear massy candelabra; their housings elegantly embroidered. Several beautiful youths are employed around them, some feeding the candelabra, some leading the enormous beasts. The gorgeous spirit of festivity in this composition is quite magnificent, but it is in a dreadful state.*
479. In the SIXTH PICTURE, figures bearing vases, others following with the arms of the vanquished generals displayed in triumph.
480. The SEVENTH PICTURE shows us the captives, who, according to the barbarous Roman custom, were exhibited on these occasions to the scoffing and exulting populace: noble matrons, with their marriageable daughters; a little girl by her mother's side; men in long garments, dejected, not humbled in deportment, follow; and immediately after them a man in stately habiliments looks back over his shoulder with a grim visage, "thrice changed with pale ire, envy, and despair." Then another group of female captives of all ages, among them a young bride-like figure, a woman carrying her infant children, and a mother leading by the hand her little boy, who lifts up his foot, as if he had hurt it; and others.

* Of this compartment, Rubens, when at Mantua, about 1606, made an exquisite copy, or rather *version*, after his own manner, which is now in the possession of Mr. Rogers.

"And here," observes Goethe, finely, "we must deem the painter worthy of all praise, in that he has introduced no warrior chief or leader, no hero of the adverse army: their arms, indeed, have we seen carried by. Fathers of families, venerable councillors and magistrates, aged or portly citizens, these only are led in triumph; and thus the whole story is told: the former lie low in death, the last still live to suffer."

481. In the EIGHTH PICTURE we have a group of singers and musicians; and in particular a youth, who appears to be singing and gesticulating, and whose unworthy office it was to mock at the fallen captives, in which he is assisted by a chorus of the common people: a beautiful youth, with a tambourine, is of singular grace.

482. And in the LAST PICTURE appears the conqueror, Julius Cæsar, in a sumptuous triumphal chariot, exquisitely adorned with figures and arabesques in the antique style; near him a young warrior bears aloft a standard, on which is inscribed *Veni, Vidi, Vici*. This compartment is richly crowded, even to excess, with figures, and makes the impression intended of all the "pride, pomp, and circumstance of glorious war," as exhibited on these occasions by the most arrogant, most luxurious, and most ferocious nation of antiquity.

Engravings of the above.

1. By Andrea Mantegna himself there are etchings of the fifth, sixth, and seventh compartments, and a duplicate etching of the sixth the reverse way, and containing the pilaster up one side.*

2. A very rare and fine set of woodcuts in chiaro scuro, executed by Andrea Andreani, about 1599.† Some few sets are illuminated, in

* It is said by some writers that he etched the whole series, but the others, if they ever existed, are lost. It is evident that these etchings are from drawings made *for* the pictures, not *from* them, and that Mantegna, in executing the pictures, improved on his original designs. By Giovanni Antonio da Brescia, contemporary of Mantegna, there exist exact imitations of these three etchings.—V. Bartsch.

† The woodcuts of Andreani suggested Goethe's Essay on the "Triumphal Procession of Mantegna." ("Triumphzug von Mantegna."—*Goethe's Werke*, vol. 39.) After giving a description of the nine pictures, he adds a tenth composition from his own fancy, insisting that the imagination requires something more, instead of ending abruptly with the appearance of Cæsar—that the procession should be closed by another group, consisting of a deputation of the magistracy, the senate, and what he calls the *Lehrstand*—the educated classes.

imitation of the colour of the originals. These were imitated on copper, and of a smaller size, by Robert Van Audenaert, in 1692.

3. A set of nine plates, engraved about 1712 by C. Huyberts, for Samuel Clarke's splendid edition of 'Caesar's Commentaries.'

(Over the doors.)

PALMA (the younger).

83. A Magdalen, dying.—Full-length.

SPAGNOLETTA.

84. Duns Scotus writing his Defence of the "Immaculate Conception."

"The celebrated picture at Windsor must be ideal, for he died in 1308. Besides, that portrait represents him as an elderly man (?), whereas he was not thirty-four when he died."—*Ædes Walpoliana*. He looks ugly and emaciated enough, but not *older* in the picture. (K. J. C. 784.)

Engraved by Faber.

PALMA?

85. Prometheus.—Life-size. K. J. C. 786.

(Between the windows.)

MICHAEL ANGELO (after his famous design).

86. Ganymede taken up by the Eagle.—Life-size.

Another picture from the same design is, or was, in the Altieri Palace at Rome; a third is at Vienna; a fourth at St. Petersburg.

There is an old print from the school of Marc Antonio.

JAN MABUSE.

87. Adam and Eve.

Two full-length figures, rather less than life.

(K. C. C.) In King Charles's time the staircase in Whitehall, wherein this picture hung, was called "the Adam and Eve stairs." Sold, after Charles's death, to Mr. Mariotte for 50*l*. This is a valuable and celebrated ancient picture, and ought to be better placed. 4 ft. 4 in. by 3 ft. 3 in.

(Over the chimney.)

VIVIANI.

88. Ruins.—A large picture; the figures by Jan Miel.

According to Lanzi, the proper name of the above artist was VIVIANO

CODAGORA, a painter of perspective and architecture living at Rome about 1640, whom he styles the Vitruvius of this class of painters, and who was frequently confounded with Ottavio Viviani, of Brescia, who lived later and painted the same class of subjects. By this last I suppose are some pictures in the Corridor at Windsor. Jan Miel was a Flemish painter of common-life subjects, who lived at Rome about the same time, and sometimes painted the figures in Viviano's pictures.

THE QUEEN'S PRIVATE CHAPEL.

(This room is so dark that the pictures are scarcely seen.)

M. HEMSKIRCK.

489. Jonah under the Gourd.

About 3 ft. by 1½. (K. J. C. 206.)

———?

490. St. John the Baptist.

After the Parmigiano at Windsor. (No. 106.)

491. The Apostles at the Tomb of our Saviour.*

492. The Virgin and Child.—After Tintoretto.

PERUGINO?

493. A Holy Family.

BERNARD VAN ORLAY?

494. The Raising of Lazarus.

ANTONIO VERRIO. (See p. 210.)

495. Christ Healing the Sick.—A long picture.

(K. J. C. 751.)

———?

496. A Holy Family.

497. Ecce Homo.—After Titian. Many figures. K. J. C.

BASSANO.

498. Holy Family.

* On this picture is inscribed "JACOB NABELUS FERE PROPRIO."

———?

99. *Ecce Homo*.—After Titian. Single figure. K. J. C.

VAN HARP?

00. *Pharaoh's Dream*.—A small picture.

———?

01. *Holy Family*.—After Dosso Dossi. Copy from No. 128.

M. HEMSKIRCK?

02. *Christ Healing the Sick*.—K. J. C. 219.

———?

03. *The Annunciation*.—Attributed here to Bassano.

04. *The Tribute Money*.—A small good Venetian picture, attributed to P. Veronese.

STEENWYCK.

05. *St. Peter in Prison*.—K. C. C.

———?

06. *The Good Thief on the Cross*.

Half-life size.—(K. C. C.)

07. *The Bad Thief on the Cross*.

(K. C. C.)—"The fellow piece to the aforesaid Good Thief on the Cross, crucified with Christ."

Here these two pictures are attributed to Perin del Vaga. In the old catalogue no painter's name is given. They are at present so hung as to be nearly invisible.

08. *The Crucifixion*.

09. *The Resurrection of Christ*.

Two old German pictures; attributed to Lucas van Leyden.

10. *Virgin and Child*.—Attributed to Vincenzo Mola.

STEENWYCK.

11. *St. Peter in Prison*.—(Invisible.)

THE CLOSET.

GEORGE PENZ (of Nuremberg).

512. Portrait of a Young Man.

(K. C. C.)—"In a black habit with red sleeves, holding his gloves in his right hand. Bought by the king, when he was prince, of Nicasius Russel."—3 ft. by 3 ft. 10 in.

———?

513. An Italian Market.

The companion, a similar subject.

Probably by Peter van Laer, called Bamboccio, a good painter of these subjects.

LUCATELLI.

514. A Landscape.

———?

515. Jupiter and Europa.—Copy, after Paul Veronese.

516. Portrait of a Man.

With a large black beard, holding an open book and a sword.

This appears to be fine : it is attributed here to Leandro Bassano.

BASSANO?

517. Boaz and Ruth.

ANNIBAL CARRACCI.

518. An Act of Mercy.*

There is, I am told, a famous etching of this subject by Annibal himself.

519. Tobit restored to Sight.

520. David and Abigail.

521. Three bad Sea-pieces.

524. Five Sketches of Heads.—Very worthless.

529. A Virgin and Child.

* Another "Act of Mercy," the companion picture, is in the Queen's Guard Chamber, No. 716.

AMICONI.

30. Children with a Goat. (See No. 570.)

TINTORETTO.

31. Christ brought before Pilate.—A study.

A large fine composition of many small figures, intermixed with rich architecture.

F. B. VANLOO.

32. Frederick Prince of Wales.

This should be among the royal portraits; it was painted when Vanloo was in England, about 1737, if really by him.

PRIVATE DINING-ROOM.

HENRY DANCKERS.

33. Four Landscapes.—(See p. 209.)

ENOCH ZEEMAN.

37. Queen Caroline.—Full-length.

OWEN.

38. George IV. when Prince of Wales.—Full-length.

VANSOMER.

39. Queen Anne of Denmark.—Full-length. (See No. 655.)

VANDERBANK.

40. An Entertainment.—(About 1735.)

Many small portraits of George II.'s time. The painter was an Englishman, though of foreign extraction, and was a good artist for his time.

41. A Jewish Rabbi.

Copy after Rembrandt, by Gainsborough.

ROLAND SAVERY.

42. A Landscape.

GIORGIONE.

543. A Shepherd.

K. C. C.—“Without a beard, with long hanging hair, holding a pipe in his right hand, being some part in his white shirt; as big as the life to the shoulders. Done by Giorgione. Bought by the king.”*

———?

544. Christ in the House of Mary and Martha.

545. David with the Head of Goliah.

Small whole-length.

546. Venus and Cupid.—Figures life-size.

Attributed here to Pontormo: it is a meretricious thing; a very different composition from No. 401. *Perhaps* K. J. C. 76, or 858.

GRIFFIERE.

547. Ruins, with a Vase.

———?

548. William III. when Prince of Orange.

In armour. Three-quarters. (K. J. C. 96.)

549. Dutch Pastimes.—(See No. 198.)

Two large pictures in a free style.

———?

550. The Stoning of St. Stephen.—(K. J. C. 839.)

LAZZARINI.

551. Cupid and Psyche.

This picture is unfortunately placed, but does not seem to justify the high praise bestowed by Lanzi on this painter, whom he styles, “for correctness of design almost the Raphael of the Venetian school.”

———?

552. Samson and Dalilah.

Copy, after Van Dyck. The original is at Vienna.

* It hangs behind a state-bed, where it is impossible to distinguish either the hand of the master or the quality of the picture.

SPADA?

53. St. John.—Very bad.

CLOSET.

DOMENICO FETI.

54. Twelve Heads of Saints.

In a large and coarse style. Sold, after King Charles's death, for 42/. to a Mr. Jackson.—K. J. C. 843.

—— ?

55. A Madonna and Child.—After Van Dyck.

56. A Madonna and Child.—After Van Dyck.

The first is a copy of the picture at Windsor; engraved by Snyers. The second is the same composition which is in the Bridgewater Gallery and at Dulwich; engraved by Pontius.

THE QUEEN'S PRIVATE CHAMBER.

57. Buildings and Figures.

58. Vulcan at his Forge.—By Parry Walton, after Luca Giordano. The original picture is engraved in the Houghton Gallery.

59. Susannah and the Elders.—(K. J. C. 427.)

60. A Spanish Boy with a Guitar.

By Murillo? Engraved in Boydell's Collection.

61. The Marriage of St. Catherine.

After the celebrated Correggio now in the Louvre, engraved by Picart.

ROESTRATEN.

62. Still Life.—K. J. C. 857.

—— ?

63. Two Landscapes.

POLIDORO.

565. Boys with Swans.

566. Boys with a Boat.

Two of the set of small friezes which belonged to Charles I. (See No. 88.)

———?

567. The Marriage of St. Catherine.

After Paul Veronese.

568. Cupids sporting.—After Titian's famous picture, now at Madrid.* Engraved by Andrea Podestà.

569. Lucretia.

AMICONI.

570. A Boy with a Lamb.—Companion to No. 529.

Giacomo Amiconi, a poor, mediocre—or worse than mediocre—painter, was a Venetian, who came to England, and was patronised and prosperous in George II.'s time.†

———?

571. Portrait of Theodore Randue.—Full-length, dated 1700.

572. Portrait of Bridget Holmes.—Full-length, dated 1686.

Two old servants of the Royal family, whose portraits were taken to commemorate their long services and fidelity.

GENNARO.

573. A Magdalen.—Most worthless. K. J. C. 1105.

———?

574. The Marriage of Joseph and Mary.

* If this copy of one of Titian's most exquisite compositions be tolerable, it ought to be better placed; if worthless, it should be thrown out.

† He was an intimate friend of Farinelli; and Lanzi says that the house of the singer at Bologna contained a great number of Amiconi's pictures: "ne' quali quel musico era ritratto sempre, ora in una, ora in altra corte, in atto di essere accolto, applaudito e premiato da' sovrani d'Europa."

75. Dead Game and Fruit.

M. CARRE'.

76. Cattle in a Landscape.

THE KING'S DRESSING-ROOM.

* * The beautiful carving over the fire-place is by Grinling Gibbons, mentioned at p. 211.

ODOARDO FIALETTI.

77. Four Doges of Venice.—All half-length.

Brought from Venice by Sir Henry Wootton, and bequeathed by him to Charles I. (See No. 57.) They are poor pictures.

The first, over the door opposite as we enter, is Leonardo Donato, Doge from 1605 to 1612. Over the other door, Marino Grimani, Doge from 1595 to 1605.

Between the windows, Antonio Memmo, Doge from 1612 to 1615, and Giovanni Bembo, Doge from 1615 to 1618. *

————— ?

81. Queen Caroline, Wife of George II.

Head, in profile, in an oval; formerly at Carlton House, with the companion, George II., of the same size. (Where is the latter?)

GEORGE II.'s PRIVATE CHAMBER.

BAPTISTE.

82. Fourteen Flower-pieces.

VAN AELST.

96. A Fruit-piece.

MICHAEL ANGELO CAMPIDOGLIO.

97. Three Pieces of Fruit.

MARIO NUZZI DA FIORI.

100. Two Flower-pieces.

* I have compared them with the old engraved portraits, but do not feel quite sure of being correct. When bequeathed by Sir Henry, the names were inscribed on the back.

-BOGDANI.—(See p. 214.)

602. A Flower-piece.

WITHOOS.

603. Three Flower-pieces.

THE CARTOON GALLERY.

RAPHAEL.—(See p. 156.)

The Cartoons.—A series of grand designs drawn with chalk upon strong paper, and coloured in distemper, for the purpose of being worked in tapestry.*

Each cartoon is about 12 ft. in height, but the length varies: the figures are above life-size.

The original designs were executed for Pope Leo X. in the years 1513 and 1514. The tapestries worked from them were intended to decorate the interior of the Sistine Chapel, already enriched by the grand frescos of Michael Angelo; there were ten compartments, besides the great piece of the Crowning of the Virgin, over the high altar—eight large and two small; and of the ten cartoons designed by Raphael, three are lost (the Stoning of St. Stephen, the Conversion of St. Paul, and St. Paul in his dungeon at Philippi), and seven remain, which England is so happy as to possess.

The rich tapestries worked from these cartoons in wool, silk, and gold, were completed and sent to Rome in 1519, the year before Raphael died. He had, therefore, the satisfaction of seeing them hung in their place, and of witnessing the wonder, the admiration, the ecstatic applause they excited throughout the whole city. For these tapestries the Pope

* It is necessary to bear this in mind, for much of the peculiar style of the Cartoons is referable to the ultimate purpose to which they are with infinite judgment adapted. "In no other of Raphael's works are the compositions so simplified, the masses kept so large and distinct. The colours are expressly selected so as to profit by the splendour and variety of the hues of dyed wool and silk, with an intermixture of gold; and the drawing is so executed as to assist the mechanics who were to be employed in weaving these in tissue."—(Vide Dr. Waagen; and Passavant's Raphael.) An examination of the grand tapestries now hung in Wolsey's Hall will greatly assist the visitor in forming a just idea of the ultimate purpose of the Cartoons. These tapestries are of extraordinary beauty, worked from designs which recall the school of Primaticcio. They have lately been rescued from oblivion and destruction, and hung in their present situation by the good sense and good taste of Mr. Jesse. It would be well if the other tapestries, now hanging up, concealed by pictures and perforated by nails and screws, were also saved, ere it be too late.

paid to the workmen of Arras the sum of 50,000 gold ducats. Raphael received for his designs 434 gold ducats, which were paid to him—300 on the 15th of June, 1515, and 134 in December, 1516.

Eighteen years afterwards, when Rome was sacked by Bourbon's barbarian mercenaries, these tapestries were carried off by the soldiery, and fell, it is not known exactly where or how, into the hands of the constable Anne de Montmorenci, who restored them to Pope Julius III. They are now in the Vatican, where I remember to have seen them in 1821, in a faded condition.*

We return to the Cartoons. While all Rome was indulging in ecstasies over the rich and dearly paid tapestries, which, taken altogether, were not then, and are still less now, worth one of the Cartoons, these precious out-givings of the artist's own mind and hand were lying in the warehouse of the manufacturer at Arras, neglected and forgotten: some were torn into fragments, and parts of them still exist in various collections.† Seven still remained in some garret or cellar, when Rubens, just a century after, mentioned their existence to Charles I., and advised him to purchase them for the use of his tapestry weavers at Mortlake.‡ The purchase

* Besides those at Rome, there exist other sets of tapestries after these Cartoons—at Dresden, at Vienna, at Madrid; the last set is supposed to have belonged to Charles I:

† "There are fragments of the Cartoons to be met with everywhere. The tapestries having become fashionable, it was necessary to make copies from the original Cartoons for various manufactures, and these are generally, with or without reason, attributed to Raphael's own hand."

‡ Sir Francis Crane, under the patronage of James I., and encouraged by Charles Prince of Wales, and by Villiers, then Marquis of Buckingham, established a manufacture of tapestry, on an extensive scale, at Mortlake in Surrey, about 1619. "There is extant a letter from Crane, addressed to King James, complaining of non-payment of debts owing to him by the King and Buckingham, and making mention of 300*l.* expended by him for certain drawings as designs for tapestry, made originally for Pope Leo X. by Raphael d'Urbino; the subject being the twelve months of the year." (Raphael's designs for arabesques, representing the *Seasons* and the *Hours*, made for the Sistine Chapel, are well known; but I find no account of designs for the Twelve Months: perhaps there may be some mistake here?) "In 1623 Prince Charles wrote to his Council, from Madrid, directing them to pay 700*l.* for some drawings for tapestry which he had ordered from Italy, and 500*l.* for a suit then making for him at Mortlake by Sir F. Crane, representing the Twelve Months, which he earnestly desires may be finished before his return." (See *Lysms's Environs* and *Aubrey's History of Surrey*.) In the first year of Charles's reign Crane received a pension of 1000*l.* a-year. There is further evidence of the high importance which Charles attached to this manufacture, and of the perfection to which it had attained; and that the Cartoons of Raphael were purchased for the tapestry-weavers is proved, I think, by the entry in Charles's Catalogue. Rubens himself made designs for this manufactory. (See p. 182.) Whether the beautiful tapestries in Wolsey's Hall were from Mortlake, I do not know; but I should think it might be ascertained.

was made; they had been cut into long slips, about two feet wide, for the use and convenience of the workmen, and in this state they arrived in England.* On Charles's death, Cromwell bought them in for the nation for 300*l*. We had very nearly lost them again in the reign of Charles II., for Louis XIV. having intimated, through his Ambassador Barillon, a wish to possess them at any price, the needy, careless Charles was on the point of yielding them, and would have done so, but for the strong representations of the treasurer, Danby, to whom, in fact, we owe it that they were not ceded to France. They remained neglected in one of the lumber rooms at Whitehall till the reign of William III., and it is really a mercy they were not destroyed when Whitehall was burned in 1698. It must have been about this time that King William ordered them to be repaired, the fragments pasted together, and stretched on linen; and being then occupied with the alterations at Hampton Court, Sir Christopher Wren had his commands to plan and erect a room expressly to receive them—the room in which they now hang. (V. p. 213.)

In the Sistine Chapel the tapestries hung in the following order.

On the left of the altar the subjects relating to St. Peter:—1. The Miraculous Draught of Fishes. 2. The Charge to Peter. 3. The Stoning of St. Stephen. (This subject seems to have more relation to the history of St. Paul than to that of St. Peter.) 4. The Healing of the Lame Man. 5. The Death of Ananias.

On the right of the altar the subjects relating to St. Paul:—6. The Conversion of St. Paul. 7. Elymas struck blind. 8. Paul and Barnabas at Lystra. 9. Paul preaching at Athens. 10. Paul in Prison.—And all along, underneath, ran a rich border, in a sort of chiaroscuro, relieved with gold, representing incidents in the life of Leo X., and ornamental arabesques, groups of boys, fruits, flowers, &c.†

The Cartoons are here arranged differently, and without any regard to chronological order.

606. The Death of Ananias.

“Thou hast not lied unto men, but unto God!” Acts v.

NINE of the Apostles stand together on a raised platform. St.

* The entry in King Charles's Catalogue runs thus:—“In a slit wooden case some two Cartoons of Raphael Urbin's, for hangings to be made by; and the other five are, by the King's appointment, delivered to Mr. Franciscus Cleyne, at Mortlake, to make hangings by.”

† Old engravings exist from some of these designs, which are among the most beautiful things in early Italian art, as full of grandeur and grace as they are exquisitely fanciful and luxuriant.

Peter in the midst, with uplifted hand, is in the act of speaking; on the left, Ananias lies prostrate on the earth; while a young man and a woman, on the right, are starting back with a sort of ghastly horror and wonder in every feature; in the background, to the left, is seen Sapphira, who, unaware of the catastrophe of her husband and the terrible fate impending over her, is paying some money with one hand, while she withholds some in the other. St. John and another Apostle are on the right, distributing alms. The figures are altogether twenty-four in number.—Size, 17 ft. 6 in. by 11 ft. 4 in.

As a composition, considered artistically, this cartoon holds the first place. Nothing has ever exceeded it: only Raphael himself, in some of his other works, has equalled it in the wondrous adaptation of the means employed to the end in view. By the circular arrangement of the composition, and by elevating the figures behind above those in front, the whole of the personages on the scene are brought at once in sight. The elevated position of Peter and James, though standing back from the foreground, and their dignified figures, contrast strongly with the abject form of Ananias struck down by the hand of God, helpless, and as it seems quivering in every limb. Those of the spectators who are near Ananias express their horror and astonishment, by the most various and appropriate expression.

"He falls," says Hazlitt, "so naturally, that it seems as if a person could fall no other way; and yet, of all the ways in which a human figure could fall, it is probably the most expressive of a person overwhelmed by, and in the grasp of, Divine vengeance. This is in some measure the secret of Raphael's success. Most painters, in studying an attitude, puzzle themselves to find out what will be picturesque and what will be fine, and never discover it. Raphael only thought how a person would stand or fall under such or such circumstances, and the picturesque and the fine followed as matters of course. Hence the unaffected force and dignity of his style, which are only another name for truth and nature, under impressive and momentous circumstances."

We have here an instance of that truly Shakspearian art by which Raphael always softens and heightens the effect of tragic terror. St. John, at the very instant when this awful judgment has fallen on the hypocrite and unbeliever, has benignly turned to bestow alms and a blessing on the poor good man before him.

With regard to the execution, it is so unequal as to prove that

Raphael made considerable use of his scholars. In the foreground connoisseurs may detect the heavy and rather coarse manner of Giulio Romano, and his brick-red colouring—so conspicuous and so disagreeable in some of his frescos; in the middle and background the more careful and delicate pencilling of Giovanni Penni can be distinctly traced; while every where in the conception and expression is the mind of Raphael present, and most of the heads are entirely by his hand. In joining the fragments, some damage has been done, but far less than might have been expected, and the colouring and general effect are wonderfully powerful and harmonious.

Two of Raphael's original studies for this cartoon, a man's and a woman's head, exist in the museum of drawings in the Louvre. From his original drawings now lost, there are some ancient prints well known to collectors, particularly one, begun by Marc Antonio and finished by Agostino Veneziano; and a rare woodcut in *chiaroscuro*, apparently executed under Raphael's own eye by Hugo da Carpi, dated 1518.

607. Elymas the Sorcerer struck with Blindness.

THE Proconsul Sergius, seated on his throne, beholds with astonishment Elymas struck blind by the word of the apostle Paul, who stands on the right. An attendant is gazing with wonder in his face, while eight persons behind him are all occupied with the miraculous event which is passing before their eyes; two lictors are on the left of the throne: in all fourteen figures.—Size, 14 ft. 7 in. by 11 ft. 4 in.

This cartoon, as a composition, is particularly remarkable for the concentration of the effect and interest in the one action. The figure of St. Paul is magnificent, while the crouching, abject form of Elymas groping his way, and blind even to his fingers' ends, stands in the midst, and on him all eyes are bent.* The manner in which the impression is graduated from terror down to indifferent curiosity, while one person explains the event to another by means of gesture, are among the most spirited dramatic effects which Raphael ever produced. The heads are noble and animated, happily varied in colouring and expression, and the drawing of the hands is most masterly. This cartoon has been much damaged and rubbed out in the lights, and the general effect thereby

* A story is told of Garrick objecting to the naturalness of this action in the hearing of Benjamin West, who, in vindication of the painter, desired Garrick to shut his eyes and walk across the room; when he instantly stretched out his hand and began to feel his way with the exact attitude and expression here represented.

greatly injured. None of the original studies survive—none at least that are indisputably genuine. After Raphael's drawings there exist an old contemporary engraving by Agostino Veneziano, 1516, and a wood-cut, by Hugo da Carpi, about the same date.

608. The Healing of the Lame Man at the Beautiful Gate of the Temple.

UNDER the portico of the Temple of Jerusalem stand the two apostles, Peter and John; the former holding by the hand the miserable deformed cripple, who is gazing up in his face. Another cripple is seen on the left. Among the people are seen conspicuous a woman with an infant in her arms, and another leading two naked boys, one of whom is carrying two doves. The wreathed and richly adorned columns are imitated from those which have been preserved for ages in the church of St. Peter, as relics of the Temple of Jerusalem.—Size, 18 ft. by 11 ft. 4 in.

With regard to the composition, Raphael has been criticised for breaking it up into parts by the introduction of the pillars; yet, if properly considered, this very management is a proof of the exquisite taste of the painter, and his profound attention to the object he had in view. Adhering to the sense of the passage in Scripture, he could not make all the figures refer to the one principal action—the healing of the cripple; he has therefore framed it in a manner between the two columns, and by the groups introduced into the other two divisions he has intimated that the people were entering the Temple “at the hour of prayer, being the ninth hour.” It is evident, moreover, that had the shafts been perfectly straight, according to the severest law of good taste in architecture, the effect would have been extremely disagreeable to the eye; by their winding form they harmonize with the manifold forms of the moving figures around, and they illustrate by their elaborate elegance the Scripture phrase, “the gate which is called *beautiful*.” The misery, the distortion, the ugliness of the cripple, are made as striking as possible, and contrasted with the noble head and form of St. Peter, and the benign features of St. John. The figure of the young woman with her child is a model of feminine sweetness and grace; it is *eminently*, perfectly *Raphaelesque*, stamped with his peculiar sentiment and refinement. On the opposite side of the picture is another admirable female head, looking down. This cartoon has been executed in great part by Raphael

himself: all the principal heads display his accomplished hand in the delicate drawing and the intellectual touches. Two heads on the left of St. John—that of the man resting on his crutch, and that with the hand across the forehead—are particularly fine. The boys in the foreground and other parts betray the hand of Giulio Romano. The bright landscape seen in the background is charming. Many parts of this cartoon have unhappily been severely injured, and much of the harmony destroyed, yet it remains one of the most wonderful relics of art existing. I know of no studies now extant. After Raphael's original drawing, there is an old engraving by Battista Franco (about 1530), and a woodcut in *chiaro scuro*, by Parmigiano.

309. The Miraculous Draught of Fishes; Luke, c. v.

ON the right Christ is seated in a bark, in the act of speaking to St. Peter, who has fallen on his knees before him; behind him is a youth, and a second bark on the left. Two men are busied drawing up the nets miraculously laden, while a third steers. On the shore, in the foreground, stand three cranes; and in the distance are seen the people to whom Christ had been preaching out of the ship or boat.—Size, 13 ft. 6 in. by 10 ft. 6 in.

In this cartoon the composition is very beautiful, and the execution, from its mingled delicacy, power, and precision, is supposed to be almost entirely from Raphael's own hand. The effect is wonderfully bright. In the broad clear daylight, and against the sky, the figures stand out in strong relief. The clear lake ripples round the bark, and the figure of the Saviour, in the pale blue vest and white mantle, appears all light, and radiant with beneficence. The head is perhaps the finest head of Christ ever yet conceived—so meekly grand, so benevolent, yet so full of power. The awe and humility in the attitude and countenance of St. Peter are wonderfully expressive. The masterly drawing in the figures of the apostles in the second boat conveys most strongly the impression of the weight they are attempting to raise. In the fish and the cranes, all painted with exquisite and minute fidelity to nature, we trace the hand of Giovanni da Udine. These strange black birds have here a grand effect: "There is a certain sea wildness about them; and as their food was fish, they contribute mightily to express the affair in hand: they are a fine part of the scene. They serve also to prevent the heaviness which that part would otherwise have had, by breaking the parallel lines which would have been made by the boats and base of the picture."

With regard to the oft repeated, oft refuted criticism on the small size of the boats, I shall answer it in the words of Richardson:—"A painter is allowed sometimes to depart even from natural and historical truth. Thus, in the cartoon of the Draught of Fishes, Raphael has made a boat too little to hold the figures he has placed in it; and this is so visible that some are apt to triumph over that great man as having nodded on that occasion, which others have pretended to excuse by saying it was done to make the miracle appear the greater: but the truth is, had he made the boat large enough for those figures, his picture would have been all boat, which would have had a disagreeable effect; and to have made his figures small enough for a vessel of that size would have rendered them unsuitable to the rest of the set, and have made those figures appear less considerable. It is amiss as it is, but would have been worse any other way, as it frequently happens in other cases. Raphael therefore wisely chose this lesser inconvenience, this seeming error, which *he* knew the judicious would know was none, and for the rest he was above being solicitous for his reputation with them. So that, upon the whole, this is so far from being a fault, that it is an instance of the consummate judgment of that incomparable man, which he learned in his great school, the antique, where this liberty is commonly taken."*

There is a study for the two barks and figures in the collection of Her Majesty the Queen, but its genuineness is by some doubted; and there was a sketch for the composition, different from the cartoon, and containing some figures in front instead of the cranes, formerly in the Crozat collection, now in that of the Archduke Charles at Vienna, and which has been engraved by Battista Franco.

After the old drawings there exist engravings by Andrea Meldola and Diana Ghisi Mutuana, and a woodcut in chiaro-scuro by Hugo da Carpi, executed about 1516.

610. Paul and Barnabas at Lystra.

"Then the priest of Jupiter which was before their city brought oxen and garlands unto the gates, and would have done sacrifice unto the people, which when the Apostles Barnabas and Paul heard of, they rent their clothes."—Acts, iv., 13, 14.

* "In an eminent manner in the Trajan and Antoninian columns, and on many other occasions, in the finest bas-reliefs. And to note it by-the-bye, it seems to be a strange rashness and self-sufficiency in a spectator or a reader, when he thinks he sees an absurdity in a great author, to take it immediately for granted it is such. Surely it is a most reasonable and just prejudice in favour of a man we have always known to act with wisdom and propriety, on every occasion, to suspend at least our criticism, and cast off illiberal triumph over him, and to suppose it at least possible that he might have had reasons that we are not aware of."—*Richardson*, p. 27, and note.

ON the right Paul and Barnabas are standing beneath a portico, and shocked at the intention of the townsmen to offer sacrifice to them; the first is rending his garment and rebuking a man who is bringing a ram to be offered. On the left is seen a group of the people bringing forward two oxen; a man is raising an axe to strike one of them down: his arm is held back by a youth, who, having observed the abhorrent gesture of Paul, judges that the sacrifice will be offensive to him. In the foreground appears the cripple, no longer so, who is clasping his hands with an expression of gratitude; his crutches lie useless at his feet: an old man, raising part of his dress, gazes with a look of astonishment on his restored limbs. In the background the forum of Lystra, with several temples. Towards the right side is seen a statue of Mercury;—"and they called Paul Mercurius, because he was the chief speaker."—Size, 18 ft. by 11 ft. 4 in.

As a composition, this cartoon is an instance of the consummate skill with which Raphael has contrived to bring together a variety of circumstances so combined as to make the story perfectly intelligible as a present scene, linking it at the same time with the past and the future. We have the foregone moment in the appearance of the healed cripple and the wonder he excites; in the furious looks directed against the apostles by some of the spectators we see foreshadowed the persecution which immediately followed this act of mistaken adoration. Every part of the grouping—the figures, the heads—both in drawing and expression, are wonderful, and have an infusion of the antique and classical spirit most proper to the subject;* the boys, for instance, piping at the altar are full of beauty, and most gracefully contrasted in character. The whole is full of movement and interest, and is the most dramatic in effect of the whole series.

This cartoon has suffered much by rubbing, and is damaged along the joinings; the coarse separation in the foreground is but too visible; yet, absorbed as we are in the magnificent interest of the scene, few will observe it but those who examine the picture closely and critically.

* The sacrificial group of the ox, with the figure holding its head, and the man lifting the axe, was taken from a Roman bas-relief which, in Raphael's time, was in the Villa Medici, and the idea varied and adapted to his purpose with infinite skill.

Raphael's first sketch for the figure of St. Paul, a drawing in pencil heightened with white, is in the possession of the Duke of Devonshire; it formerly belonged to Sir Peter Lely: and another study for the same figure (on the back of which is a drawing by Albert Durer) was in the Crozat collection.

611. St. Paul preaching at Athens; Acts, xvii. 22.

PAUL, standing on some elevated steps, is preaching to the Athenians in the Areopagus; behind him are three philosophers of the different sects of Plato, the Cynic, the Epicurean, and the Platonic; beyond, a group of sophists disputing among each other. On the left are seen the half-figures of Dionysius the Areopagite and the woman Damaris, of whom it is expressly said that they "believed and clave unto him." On the same side, in the background, is seen the statue of Mars, in front of a circular temple.*—Size, 14 ft 7 in. by 11 ft. 4 in.

In point of pictorial composition this cartoon is one of the finest in the series. St. Paul, elevated above his auditors, grandly dignified in bearing as one divinely inspired, lofty in stature and position, "stands like a tower." This figure of St. Paul has been imitated from the fresco of Masaccio, in the Carmine at Florence. There Paul is represented as visiting St. Peter in prison; one arm only is raised, the forefinger pointing upwards; he is speaking words of consolation to him through the grated bars of his dungeon, behind which appears the form of St. Peter. Raphael has taken the idea of the figure, raised the two arms, and given the whole an air of inspired energy wanting in the original. The varied groups—the fine thinking heads among the auditors—the expression of curiosity, reflection, doubt, conviction, faith, as revealed in the different countenances and attitudes—particularly the man who has wrapped his robe round him, and appears buried in thought†—are all as fine as possible.

* This is taken from the chapel of Bramante, in the church of San Pietro in Montorio.

† "This figure also is borrowed from Masaccio. The closing the eyes of this figure, which in Masaccio might be easily mistaken for sleeping, is not in the least ambiguous in the cartoon; his eyes, indeed, are closed, but they are closed with such vehemence, that the agitation of a mind perplexed in the extreme is seen at the first glance: but what is most extraordinary, and, I think, particularly to be admired, is that the same idea is continued through the whole figure, even to the drapery, which is so closely muffled about him that even his hands are not seen;

The execution does not equal the wondrous grandeur of the conception. Raphael seems to have painted less on this cartoon than on any other; the shadows are too heavy, the folds of the drapery too sharp; there is a want of that delicate and spirited marking in the details, in which Raphael, as in all things else, excelled. In respect to the colouring, the keeping and effect are admirable; the distribution of the local tints is so managed as to give the most vivid distinctness to each figure. The green and scarlet drapery of Paul places him in strong relief; the figures in the middle distance, on whom the principal light is thrown, are clothed in light green, pale yellow, and violet, so that they form one mass of delicate tints harmoniously combined: the powerful tone of the landscape and architecture behind throws these forward as it were. This part of the composition has been painted in by Francesco Penni, and Giulio Romano employed on the figures in the foreground. It is altogether in a better state than any of the Cartoons, except the Miraculous Draught of Fishes: injured a little to the left of the figure of St. Paul, but otherwise in good preservation.

A fine original sketch for this cartoon is in the Museum of the Louvre, and of this study there is a print (the reverse way) by Marc Antonio. In the Florence collection there is a sheet containing studies for the drapery of St. Paul, and five other figures, executed in red chalk; which has been engraved by Mulinari, 1774.

12. The Charge to St. Peter.—("Feed my sheep.")

CHRIST is standing and pointing with the left hand to a flock of sheep; his right hand is extended towards Peter, who, holding the key, kneels at his feet. The other ten Apostles stand behind him, listening with various gestures and expression to the words of the Saviour. In the background a landscape, and on the left the lake of Gennesareth and a fisher's bark. In the tapestry the white robe of our Saviour is strewn with golden stars, which has a beautiful effect, and doubtless existed in the cartoon, though no trace of this is now visible.—Size, 17 ft. 6 in. by 11 ft. 4 in.

As the transaction here represented took place between Christ and St. Peter only, there was little room for dramatic effect. Richardson

by this happy correspondence between the expression of the countenance and the disposition of the parts, the figure appears to think from head to foot."—*Sir Joshua Reynolds's Twelfth Discourse.*

praises the introduction of the sheep, as the only means of making the incident intelligible; but I agree with Dr. Waagen that herein Raphael has perhaps in avoiding one error fallen into another, and, not able to give us the real meaning of the words, has turned into a palpable object what was merely a figurative expression, and thus produced an ambiguity of another and of a more unpleasant kind.

The figure of Christ is wonderfully noble in conception and treatment, the heads of the apostles finely diversified; in some we see only affectionate acquiescence, dutious submission; in others wonder and discontent. There is great unity of effect in the design, great harmony and tenderness in the colour; and it is judged that of this cartoon, Raphael painted some part himself, and the rest is by Francisco Penni. The figures of the Apostles are in the cartoon happily relieved from each by variety of local tint, which cannot be given in a print, and hence the heavy effect of the composition when studied through the engraving only. The execution is very careful, and at the same time tender, as is usual with Penni, and the whole cartoon is in very good preservation: it has suffered most along the lower edge.

In the collection of her Majesty the Queen there is a fine original study in red chalk for the grouping of this cartoon, for which Raphael appears to have taken two of his scholars as living models. It varies a little from the cartoon. This exquisite drawing is mentioned by Richardson, who saw it at Bologna, in the Palazzo Bonfiglioli, about 1720. It was purchased out of Italy by George III.

Another sketch for this composition, containing all but the sheep, is in the museum of the Louvre, and of this there are engravings by Diana Ghisi, and others. There is also a study for a head of one of the apostles in the Louvre; and when I was at Vienna in 1835 I saw in the collection of the celebrated medallist Johan D. Böhm eight other heads drawn in chalk, and evidently studies for this cartoon. Böhm had purchased them out of the collection of Count de Fries, who had obtained them from England. Another head, exactly in the same style, and forming apparently one of the set of studies, is in the possession of the Marquess of Lansdowne.

After this brief account of the Cartoons individually, it remains to say a few words of them generally; they shall be few, and not my own. In writing of these wonderful productions—in bringing group after group, figure after figure, before me—I am continually reminded of a strong expression used somewhere by the honest and enthusiastic Richardson, “That *awful* gallery at Hampton Court!”—and awful it surely is to those who well consider what is around us here;—the greatest, the most majestic personages connected with our faith; the miracles enacted through

that Divine Power in which is our hope, our trust; and these represented by that gifted being whose lofty conceptions rose even "to the height of this great argument." Our hearts are lifted up in adoration to Him who has deigned to endow with such admirable and excelling faculties a few among us, and in doing so to crown the whole race with honour, elevating us with a foretaste of that for which we were all created, and which we may humbly hope may in the fulness of time be granted to all.

"Compared with these," says Hazlitt as finely as truly, "all other pictures look like oil and varnish;—we are stopped and attracted by the colouring, the penciling, the finishing, the instrumentalities of art; but *here* the painter seems to have flung his mind upon the canvas. His thoughts, his great ideas alone, prevail; there is nothing between us and the subject; we look through a frame and see Scripture histories, and are made actual spectators in miraculous events. Not to speak it profanely, they are a sort of a revelation of the subjects of which they treat; there is an ease and freedom of manner about them which brings preternatural characters and situations home to us with the familiarity of every-day occurrences; and while the figures fill, raise, and satisfy the mind, they seem to have cost the painter nothing." Everywhere else we see the means, here we arrive at the end apparently without any means. There is a spirit at work in the divine creation before us; we are unconscious of any steps taken—of any progress made; we are aware only of comprehensive results—of whole masses and figures; *the sense of power supersedes the appearance of effort*. It is as if we had ourselves seen these persons and things at some former state of our being, and that the drawing certain lines upon coarse paper by some unknown spell brought back the entire and living images, and made them pass before us, palpable to thought, feeling, sight. Perhaps not all this is owing to genius: something of this effect may be ascribed to the simplicity of the vehicle employed in embodying the story, and something to the decaying and dilapidated state of the pictures themselves. They are the more majestic for being in ruins: we are struck chiefly with the truth of proportion and the range of conception; all the petty meretricious part of the art is dead in them; the carnal is made spiritual, the corruptible has put on incorruption; and, amidst the wreck of colour and the mouldering of material beauty, nothing is left but a universe of thought or the broad imminent shadows of "calm contemplation and majestic pains."

In conclusion, I cannot help entering my protest, insignificant as it is, against the removal of these works from Hampton Court Palace, from the gallery consecrated to them by Sir Christopher Wren, 150

years ago ; but not merely from sentimental associations would I object to it ; it must be remembered that these are not like oil-paintings, which can be occasionally dusted, washed, and varnished ; that they are *paper drawings*, which in the dingy, smoky atmosphere of London would absolutely require to be defended by plate-glass, or become in a short time begrimed like the paper-hangings of our rooms, which require renewal every few years. Earnestly do I hope that those who have the power will consider well, and pause ere they suffer such a desecration to take place.

Engravings after the Cartoons.

As a series, the Cartoons have been frequently engraved.

I. By Simon Gribelin, a French engraver, who came over to England about 1680. He engraved the Cartoons in seven small plates ; on the title a portrait of Queen Anne, and a representation of the apartment in which they were placed. "His prints are at best but neat memoranda," totally deficient in style ; yet they had great success, being the first complete series that appeared.

II. By Sir Nicholas Dorigny, who came over in 1711 and undertook the work under the patronage of the government. In 1719 he presented to the king, George I., two complete sets of the finished engravings, and one to each of the princes and princesses ; on which occasion the king presented him with a purse of 100 guineas, and, at the request of the Duke of Devonshire, knighted him in 1720. These engravings are of a large size and tolerably executed, but by no means first-rate specimens of art. Connoisseurs, however, prefer them, as giving the best idea of the style and feeling of the originals.

III. In 1721 was published a small set of prints from the Cartoons, by various engravers—Du Bosc, Lepicier, and Beauvais.

IV. A set in mezzotinto by John Simon, also a Frenchman, who came over to England, and died here about 1755.

V. A set by E. Kirkal in mezzotinto.

VI. A small set by James Fittler.

VII. A large set, commenced in 1800, under the superintendence of West, by Thomas Holloway, was not quite finished at his death in 1826 ; and the last plate, "The Beautiful Gate," was finished by his pupils. These are the best as engravings, but they are too mannered, metallic and mechanical, and convey no adequate impression of the divine and spiritual ease in the style of the originals.

VIII. Since 1837 a large set has been commenced by John Burnett, engraved in a mixed style, and with considerable spirit. They are sold at a cheap rate.

Henning, whose charming and classical restorations of the Elgin and

Phigaleian marbles have become familiar to us all, has executed a set of small bas-reliefs from the Cartoons, on the scale of about half an inch to a foot.

ANTE-ROOM.

So dark that it is scarce possible to distinguish one picture from another. I therefore set them down as they are nominated in the common catalogue.

CASANOVA.

613. A fine Drawing in Chalk, after Raphael's
"Transfiguration."

The same size as the original. It used to hang at Kensington.

MICHAEL WRIGHT.

614. The Portrait of John Lacy,

A celebrated comedian of Charles II.'s time. Three full-length figures, representing him in three characters,—Parson Scruple, in the Cheats;* Sawney, in the Taming of the Shrew;† and Mons. de Vice, in the Country Captain.‡

It was painted in 1675, and several copies taken from it; but no engraving. There is a private etching from it, which I have not seen.

———?

615. James I. praying at the Tomb of his Father,
Lord Darnley.

The other figures represent his grandfather the Earl of Lennox, his grandmother the Countess of Lennox, and his uncle, Charles Stuart, afterwards Earl of Lennox, father of Arabella Stuart.

A very curious picture, which ought to find a better place.

Engraved by Vertue. §

616. Lot and his Daughters.

After the famous Guido of the Lansdowne Collection.

* A comedy, by Wilson, first acted with applause in 1662.

† Sawney the Scot, or The Taming of the Shrew, a comedy, by John Lacy.

‡ A comedy, by the Duke of Newcastle, 1649.

§ "The painter's name is on this picture, but so indistinct that Vertue, who examined it closely, could not make out whether it were *Levinus Vogelarius* or *Venetianus*."—Walpole.

617. Louis XIV. on Horseback.

KENT.*

618. The Interview between Henry V. and the Princess Catherine of France.

619. The Marriage of Henry V. with the Princess Catherine.

PALMA?

620. The Woman of Samaria.—K. J. C. 158.

(Other pictures in this room, some of which are portraits, are quite undistinguishable. Among them is the portrait of Sir Peter Lely by himself.)

THE PORTRAIT-GALLERY.

KNELLER.

621. William III. when Prince of Orange.

VERELST.

622. Maria d'Este, queen of James II.

Both three-quarters.

DOBSON.

623. Dobson and his Wife.

Half-lengths; in one picture. (See p. 189.)

KNELLER.

624. John Locke, the Philosopher.

625. Sir Isaac Newton.

———?

626. Spencer Perceval.

* The famous architect of George II.'s time, and a very bad painter.

627. Richard Brinsley Sheridan.*

Two very bad pictures, which have the air of strong likenesses; particularly that of Perceval, which has been engraved, I think, by Turner.

628. The Duke of Gloucester, son of Queen Anne.

In an oval. He died 1699, at the age of 11.

———?

629. James Stuart, Son of James II., when a Boy.

Half-length. This Prince, called the Old Pretender, died 1766.

630. James Stuart when about Thirty.

In a large wig, with the collar of the Garter.

This portrait is attributed to Benedetto Luti, who is esteemed the last painter of the Florentine school.

631. Pope Benedict XIV. (Prospero Lambertini.)

Attributed to Battoni. A head expressive of strong sense, humour, and benevolence, very characteristic of this excellent Pope, who died in 1758.†

These three last pictures were bequeathed to George III. by the last of the Stuarts, the Cardinal York, who was called Henry IX., and who died at Rome in 1807.

MICHAEL DAHL.

632. George Prince of Denmark, Husband of Queen Anne.

Son of Frederick III., King of Denmark; Lord High Admiral and Generalissimo of the Queen's forces by sea and land. He was a stupid, commonplace man; good-natured, and fond of good living; never in-

* Rather an odd propinquity! The head of Perceval is from a mask taken after his death, and used to hang in Queen Charlotte's apartments at Frogmore.

† "Beloved by Papists, esteemed by Protestants, a priest without insolence or interestedness, a prince without favourites, a pope without nepotism, an author without vanity;—in short, a man whom neither wit nor power could spoil," &c. See the inscription on his picture at Strawberry-hill.—Lord Orford's Works, i. 219.

terfered with his wife's government ; attached himself to neither party, and was equally contemned by both. He died 1708.

This portrait is engraved, and there are about twenty-three other prints of him. Of his wife, Queen Anne, there is no picture here.

RILEY.

33. Mrs. Elliott.

IN black ; half-length ; very good ; probably the sister of Secretary Craggs (1710), and wife of the member for St. Germans.

KERSEBOOM.*

34. Robert Boyle the Philosopher.

SEATED ; his hand on a book : nearly whole-length.

"This celebrated man, who was born the same year in which Lord Bacon died, seems to have inherited the penetrating and inquisitive spirit of that extraordinary genius. We are at a loss which to admire most, his extensive knowledge, or his exalted piety. He is particularly remarkable for his discoveries in chemistry." He died 1691.

Engraved by Baron.

—— ?

35. Charles XII. of Sweden.—A head.

Vilely painted ; but very like the man.

36. Christian VII. of Denmark.—A head.

HE married in 1767 our poor Princess Matilda, who fell a victim to his heartless folly.

37. Frederick the Great of Prussia.—Head only.

38. Portrait of a Young Man.

Half-length, in a black habit and ruff ; his hand on his side. Inscribed, "Genus et Genius, ætatis 17, A. D. 1617."†

* An obscure German painter, who came over to England in the reign of William III.—Walpole, iii. 253.—Dallaway's Edit.

† This picture, when at Kensington, was styled the portrait of Henry Prince of Wales, who died 1612, and attributed to Jamesone. (See p. 189.)

639. Charles Frederic Abel, the composer.

VERY characteristic : signed "Robineau," and dated 1780. Abel was a favourite musician in the service of George III., and master of Queen Charlotte's band ; he died 1787.*

Of the painter, Robineau, I can learn nothing ; but from the name presume him to have been a Frenchman.

SIR G. KNELLER.

640. Caroline Queen of George II., with her favourite son William Duke of Cumberland.

Full-length.

641. George II.—Full-length ; in his robes.

642. George I.—Full-length ; seated ; in his robes.

MYTENS.

643. Sir Jeffrey Hudson.

Queen Henrietta Maria's celebrated dwarf : full-length ; standing, without his hat, which lies at his feet. The landscape background warmly and freely painted by Janssens.

This is the same little-great personage who is introduced into "Peveril of the Peak : " his real adventures would make a romance. He was served up in a pie, shot a man in a duel, was sold as a slave in Barbary, served gallantly as a captain of horse in the civil wars, and, being imprisoned on account of the Popish plot in 1682, died a prisoner at the age of sixty-three.

There is a whole-length engraving of him, but not from this picture ; I think it is from the Duke of Devonshire's picture at Hardwicke.

MYTENS.

644. Ludovic Stuart, Duke of Richmond and Lennox.

Full-length, in a red habit, with the staff of Lord Steward :

* Barry alludes to this picture with admiration.—See his Works, vol. ii. p. 308.

dated 1623, the year before he died. He was cousin to James I.

K. J. C. 870. Another picture of the same person, by Vansomer, is at Petworth, and has been engraved for Lodge's Portraits.

MYTENS.

45. Edward, eleventh Lord Zouch.

An old man with grey hair and beard : full-length, seated.

He was one of the peers who sat on the trial of Mary Queen of Scots ; and is interesting from the published letters of Sir H. Wootton, addressed to him : he died 1625.

VANSOMER.

46. King James I., at the age of 54.

Full-length, in his robes of state, crown, and sceptre. White-hall is seen through a window in the background.

This fixes nearly the date of the picture, the Banqueting-house having been finished by Inigo Jones in 1621.

——— ?

47. Henry Cary, first Lord Falkland.

Head, after Cornelius Janssen.

48. Portrait of a Young Man.

Inscribed with the name GORGES. (See No. 252.)

49. Portrait, inscribed "Osani."

50. Portrait, a Lady in a ruff.

51. William of Nassau, Prince of Orange, Great-grandfather of William III.

C. JANSSEN.

52. Villiers, first Duke of Buckingham.

Half-length, in the robes of the Garter. Very good.

MIREVELT?

53. Head of a Man, in armour ; with the George and ribbon ; and a rich point ruff.

— ?

654. Henry Prince of Wales, eldest son of James I., and Robert, third Earl of Essex (the son of the unhappy favourite of Elizabeth), as a youth, kneeling before him.

EACH of them have hunting-horns. Behind the prince, who is dressed in green, and drawing his *couteau de chasse* to cut the stag's throat, stands his horse : on the boughs of a tree are two escutcheons : one bearing the royal arms, and the other those of the Devereux family ; ar. a fesse gu. in chief three *torteaux*.

This picture was painted about 1611 ; the name of the painter is uncertain ; it has been attributed to Vansomer. It could not be by Lucas de Heere, as I see marked in the catalogue : he died before Prince Henry was born. Engraved by S. Harding, in his "Biographical Mirror."*

VANSOMER.

655. Ann of Denmark, Queen of James I.

IN a hunting-habit, cap, and red feather : a horse and a negro attendant behind, and five dogs ; the palace of Theobald's in the distance. Dated 1617, when she was forty-three.

Of the numerous pictures we have here of Ann of Denmark, this is the most important. The finery and hideous taste of the dress and accompaniments, and the look of pert inanity and self-conceit in the face and attitude, are exceedingly characteristic.

There exist about thirteen prints of her, but none after this picture. Under the little head by Simon Pass are some verses beginning—

"For face, for race, for grace, for everything
Which makes a spouse fit for a royal king," &c.

Such nonsensical flattery was addressed to the most insignificant, narrow-hearted, mean-souled woman ever called by destiny to play the part of queen ! Her gallantries were apparently a secret only to her husband, whom she heartily, and not without reason, despised ; and combining a passion for fine clothes and pageantry with extreme ignorance

* There exists a similar picture in which the young Lord Harrington is introduced instead of Essex. Both were the companions of the Prince, and educated with him.

and singular bad taste, her influence was equally pernicious as regarded the morals, the manners, and the fashions of her court. The single redeeming point in her history was her protection of Raleigh; but I suspect this was more out of contradiction to her husband than any real feeling. She died in 1619.

The three children of Ann of Denmark—Prince Henry, Charles I., and Elizabeth of Bohemia—were all distinguished for mental and personal accomplishments.

———?

56. Portrait of a Princess or Lady of Rank.

Full-length, standing, in a rich embroidered dress, a deep ruff, and conical head-dress; in her hand a handkerchief trimmed with lace (such as is now the fashion); beside her a female dwarf in green, holding a glove. A red curtain forms the background.

When at Kensington this portrait was styled, absurdly enough, Catharine of Arragon. From the peculiar cast of the features, the piercing eye, looking out from under the impending brow—the compressed mouth, elongated at the corners—the absence of all beauty, with the striking expression of intellect and dignity—it probably represents the Infanta Donna Clara Eugenia Isabella, bearing an undeniable resemblance to the numerous prints and pictures of that able and celebrated woman, the favourite daughter of Philip II., and governess of the Netherlands for nearly forty years. The portraits of her by Rubens and Van Dyck all represent her at an advanced age, between fifty and sixty; but this picture appears to have been painted about the period of her marriage with her cousin, the Archduke Albert (whose portrait is at Windsor, No. 140); she was then about thirty. It is very well executed; but whether by a Spanish painter, or by Zuccaro, or by Mirevelt, who was then (*i.e.* in 1598) at the height of his reputation as a portrait painter, I am unable to decide; but am inclined to think it by the latter. After the death of her husband in 1621, Donna Isabella assumed the religious habit of the order of St. Claire, and is thus represented in Van Dyck's famous portrait of her in the Lichtenstein Gallery, and in other pictures. This remarkable woman, whose history is that of the times in which she lived, died in 1633.

57. Henry Lord Darnley and his Brother.

Full-length, life-size; after the small and very superior picture, No. 288.

FREDERIC ZUCCARO.

658. Queen Elizabeth, full-length, in a fantastic dress.

“Melville mentions her having and wearing dresses of every country. In this picture, too, appears her romantic turn. She is drawn in a forest, a stag is near her, and on a tree are inscribed these mottos and verses, which, as we know not on what occasion the piece was painted, are not easily to be interpreted:—‘Injusti justa querela;’ a little lower, ‘Mea sic mihi;’ still lower, ‘Dolor est medicina ed tori’ (it should be ‘dolori’). On a scroll at the bottom—

‘The restless swallow fits my restlesse mind,
In still revivinge, still renewinge wrongs;
Her just complaints of cruelty unkinde
Are all the musique that my life prolonges:
With pensive thoughts my weeping stag I crown,
Whose melancholy teares my cares expresse;
His tears in silence and my sighes unknowne
Are all the physicke that my harmes redresse.
My only hope was in this goodly tree,
Which I did plant in love, bring up in care,
But all in vaine, for now to late I see
The shales be mine, the kernels others are.
My musique may be plaintes, my physique teares,
If this be all the fruite my love-tree beares.’

“Tradition gives these lines to Spenser: I think we may fairly acquit him of them, and conclude they are of her Majesty’s own composition, as they much resemble the style of those in Hentznerus.”—*Walpole*, i. 271.

659. Sir John Gage.

Full-length, in the Garter robes, with a white staff, as Comptroller of the Household to Queen Mary: as Constable of the Tower, he attended Lady Jane Grey to the scaffold. He died in 1557. K. J. C. 28.

Engraved in the History of Hengrave, the family seat of the Gages in Suffolk.

———?

660. A fine Portrait of a Gentleman.

With a high brow, small beard, and mustachios, in a dark-green embroidered habit and crimson hose; half-length;

one hand on his poniard, the other on his sword. Called here Shakspeare, and purchased as such by King William IV.

661. Portrait of a Lady, in black.

With a white scarf and gloves in her hand; half-length.

Supposed to be Margaret of Austria, aunt of Charles V., and governess of the Low Countries.

(K. J. C. 59.)

662. Alice Spenser, Countess of Derby.

Half-length, in black.

663. Portrait of an Old Man, in Armour; his hand on a head-piece.

Probably the old Marquis Spinola.

664. Sir George Carew.—(See No. 245.)

A brave naval officer in Elizabeth's time, and brother to Sir P. Carew. He was wrecked in the *Mary Rose*, in the 16th century.

ANTONIO MORE?

665. Two Portraits of Princesses; Heads only, in rich dresses and wide ruffs.

I should judge them to be two princesses of Spain.

HOLBEIN.

666. Henry Howard, Earl of Surrey.

Full-length, in a scarlet dress and hose, scarlet cap, and scarlet shoes studded with gold; one hand on his sword; the other rests on a short ornamented dagger, called in those days a *misericordia*, because used to despatch a fallen foe when mortally wounded.

This is a very interesting picture of one of the most extraordinary and celebrated personages in our history. "Excellent in arts and in arms, a man of learning, a genius, and a hero; of a generous temper and a refined and gentle heart, he united all the gallantry and unbroken spirit of a rude age with the elegance and grace of a polished era." Adding the

crowning honours of literature to those of military glory, he is regarded as one of the best of our early poets. This picture was probably painted when Surrey was a youth at Windsor, where he was brought up with the king's son, Henry Fitzroy. He appears here a youth of about seventeen or eighteen, and is dressed in the most admired fashion of the day. He was beheaded in 1547, the last and most distinguished victim of the tyranny of Henry VIII. (Compare the head with No. 282.)

Engraved by E. Scriven.

JOHN VAN BELCAMP.

667. Edward IV.

Full-length, the face in profile : in a long gown. K. J. C. 868.

Van Belcamp was employed by Charles I. as a copier of pictures, and this was probably from an ancient original; it formerly hung over the chimney-piece of the antechamber at St. James's.

———?

668. Sir Robert Cave.—With his arms and the date 1589.

669. Mary de Medicis, Widow of Henry IV. of France.

In a widow's dress : and the same queen, young, with flowers in her hair.

670. Portrait of a French Nobleman, in a huge Wig and Roman Toga.

671. Portrait of a French Nobleman.

672. Portrait of a French Lady.

673. Portrait of a French Lady.

Four small half-length portraits of personages of the time of Louis XIV.; painted in a smooth finical style, and very highly finished.*

674. Portrait of a Man, in black, with reddish hair. Half length; he holds part of a watch, or some piece of me-

* I regret that I have been unable to identify these portraits, which evidently represent four persons of the same family.

chanism in his hand, and the name and date have been inscribed on the base of a white column behind; but they are now illegible. It is an interesting head.

675. Portrait of a Man, with a deep ruff.—Very spirited.

On the back is written "*Count of Nassau, governor of Friesland.*"

676. Portrait of a Gentleman, called here Schachner of Austria.

——?

677. Alderman Lemon.

Three-quarters; in a red gown and ruff.

I have heard of an Alderman Lemon conspicuous in Elizabeth's time; perhaps this person.

REMÉE VAN LEMPUT.

678. King Henry VII. and his Queen Elizabeth of York. Henry VIII. and his Queen Jane Seymour.—Full-length figures.

A small copy, made by order of Charles II. from the original picture, in which the figures were life-size, painted on the wall of the Privy Chamber at Whitehall, by Holbein, about 1532. Remée received for this copy 150*l.*, and the original having been destroyed by fire, 1698, it is very valuable. There is a long Latin inscription on it in praise of Henry VIII.

Engraved by Vertue.

——?

679. Female Portrait.

To the waist, in black, the face seen in profile; called Fair Rosamond; which, when at Kensington in my younger days, was called Jane Shore, and is certainly neither one nor the other.

680. Female Portrait.

Three-quarters; in a black cap and black dress, and wide

plain ruff; the hands across; called, without any likelihood, Jane Shore.

681. Head, called Edward III.

682. Head of Haydn, the composer.

683. Louis XV., when young.

684. Madame de Pompadour.

At her embroidery-frame, half-length, in an oval.

A pretty picture, attributed to Greuze; it is a pity it is not better placed. The very conspicuous part which this worthless woman played in the affairs of Europe gives her portrait an historical interest. We would wish to have a better view of her whom Voltaire and Maria Theresa both thought it worth while to flatter.

685. Mrs. Delany. (By Opie?)

This lady excelled in imitating flowers in paper, and between the 70th and 80th years of her age executed 500 plants in this manner, which was her own invention. "She was the daughter of Mr. Granville, by a daughter of Sir John Stanley; married first to Mr. Pendarvis, and secondly, in 1743, to Dr. Delany, the friend of Swift."—Lord Orford's Works, ii. 426.

HANNEMAN.

686. William III., when young.

There are some other portraits in this room, but either insignificant or unknown, or so hung as to be invisible.

But to the antiquarian and the critic in art, the greatest curiosities in this room are two pictures, hung at each side of the door, at the farthest end. They are painted on thick panel on both sides, opening on hinges like a shutter. That on the left represents

687. James IV. of Scotland,

Crowned, and kneeling at an altar, on which is a book; his under-dress is a scarlet vest, richly embroidered, over which is

thrown a robe of lilac-colour, trimmed with ermine. Beyond him stands St. Andrew, in a green robe, with his cross, and holding a book. Behind the king, his brother Alexander, a youth, in a scarlet mantle, trimmed with ermine, also kneeling; above whom is seen emblazoned the lion of Scotland, in a shield.

On the reverse of the panel is painted the Trinity, represented by God the Father, supporting in his arms a dead Christ, on whose head a dove is settling.

The companion picture on the other side of the door represents

688. Margaret Queen of James IV., and daughter of Henry VII. of England.

She also is kneeling at an altar, a missal open before her. She wears a crown over a rich jewelled cap; a gown embroidered and decorated with gems, and a dark-blue mantle trimmed with ermine. Behind her stands St. George, the English saint, in complete armour, bearing a standard, with an inscription, which I could not make out. The background is architectural, representing the interior of a Gothic church.

On the reverse of the panel, an ecclesiastic kneeling dressed in a white surplice, and a mantle of grey fur (*min-er*) is thrown over his left arm; the joined hands admirably painted; the head incomparable for the life-like expression and finished delicacy of the execution. Behind him an angel in white, wearing a crown and playing on the organ; and farther off, beyond the organ, another angel in green seems listening. On the left hand of the person kneeling, painted on the ground of the picture, is a coat-of-arms, bearing on a field *vert*, a chevron *argent*, between three buckles *or*.

The figures are under the size of life. The size of each picture is about 5 ft. by 3 ft.

James IV. married, in 1503, Margaret, the eldest daughter of Henry VII., and ten years afterwards perished in the battle of Flodden Field. His widow, Queen Margaret, afterwards married Archibald Douglas, Earl of Angus. By her first marriage she was the grandmother of Mary Queen of Scots; and by her second she was grandmother of Henry Lord Darnley.

The tender harmony of the colouring of some parts—particularly the heads; the brilliance of others; the feeling for nature, the richness of the draperies, the care with which every part is painted, render these pictures quite a study. They may be reckoned the finest specimens we possess of the early German school, and have been attributed to Mabuse: but the painter is uncertain. The heads are portraits; and I imagine the picture to have been painted for Henry VII., on the occasion of a marriage in which he exulted as the means of putting an end to the feuds between England and Scotland; which, however, did not terminate till just a hundred years later, when (in 1603) the two crowns were united.—K. J. C. 955, 960.

They are engraved in Pitcairn's Scottish Portraits.

THE QUEEN'S GUARD-CHAMBER.

CIRO FERRI.

689. The Triumph of Bacchus.

A VERY large composition of many figures, life-size.

The painter was one of the second-rate Italian masters of the later Roman school.

690. Portrait of Tintoretto.—Copy.

691. Christ in the House of Martha and Mary.

K. C. C. "A prospective piece done by Hans de Vries.* The figures thereon done by Blocklandt, where Christ is sitting by Mary, and three figures more sitting by a green table." †

P. 2 ft. 8 in. by 3 ft. 8 in.

* Hans Vries (who as an engraver is known under the name of *Frisius*) was a Dutch architectural painter of some celebrity about 1549.

† Walpole attributes this picture to Francis Cleyn, a decorative painter, much employed by Charles I., but I should think he is wrong.

SIR THOMAS LAWRENCE.

692. Portrait of Friedrich von Gentz.

A political writer of note, employed by Prince Metternich; who by his eloquent pamphlets and articles in gazettes very essentially served the cause of the allied powers when they were engaged against Napoleon. He died in 1833. This portrait was painted by command of George IV.

BREUGHEL (OLD PETER).

693. "A Piece of the Slaying of the Innocents, the Soldiers being all in Boors' Habits."—K.C.C.

K. J. C. 204. The scene is represented as taking place in winter, and the murderers are over their shoe-tops in snow—a very comic and signal instance of the taste of the early Dutch school.

2 ft. 6 in. by 3 ft. 6 in.

———?

694. A Portrait of Michael Angelo.—Copy.

PORBUS, *the younger*.

695. Marie de Medicis, Consort of Henry IV. of France.

Porbus, to whom this picture and the companion (700) are here attributed, was the fashionable portrait-painter of the French Court about 1600, and for twenty years after. In King Charles's Catalogue I find by him a full-length portrait of Marie de Medicis, life-size, and "two men's heads in one picture." These two portraits are in King Charles's Catalogue, and K. J. C. 1010 and 323, but no painter's name.

———?

696. Interior of a Nunnery.

K. C. C. "A piece of a nunnery, where they are sitting a-spinning, and the pater friar of the convent sitting at his victuals by the fire; a young man attending; a young friar eating his egg, and the old friar beating with his rod upon the cupboard, where all sorts of victuals are tumbling out. Bought by the king from Endymion Porter."

K. J. C. 139, where it is attributed to Longepiere. I know not the painter; it certainly is not by Francis le Piper, to whom it is attributed in the common catalogue, and who lived in the time of William III.

I am informed that there is an old German engraving of this subject.

———?

697. Portrait of Giulio Romano.

GRIFFIERE.

698. A View of Windsor Castle.—About 1672.

This Dutch painter was here in Charles II.'s time. "He bought a yacht, embarked with his family and pencils, and passed his whole time on the Thames, between Windsor, Greenwich, Gravesend, &c."

PORBUS, *the younger*.

699. Henry IV. of France.

Very well painted, and no doubt an authentic picture of this popular sovereign. He was assassinated by Ravaillac in 1609.

BARTHOLOMEW SPRANGHER.

700 The Assembly of the Gods.—In a circle.

Spranger was one of the numerous painters in the service of Rudolph II. In the MS. Catalogue of King William's pictures, 1697, this is attributed to Goltzius.

GIULIO ROMANO.

701. The Burning of Rome.

K. C. C. "A piece where Rome is set on fire, where the people flying with pack and sack; containing on the first ground some seventeen figures, besides some little ones in the landscape afar off." From Mantua. K. J. C. 69. The head of a young woman in the foreground is of striking beauty.

3 ft. 11 in. by 3 ft. 6 in.

GAINSBOROUGH.

702. Portrait of Colonel St. Leger.—Full-length.

He was one of the associates of George IV. when Prince of Wales.

HORNE.

703. The King of Oude. Seated on a throne of state and surrounded by his Court.—Less than life.

HOPPNER.

704. The Comic Muse.

A FULL-LENGTH portrait of Mrs. Jordan, the celebrated

actress; a woman as remarkable for the amiable and genial qualities of her heart as for her talents in her profession. She died, under melancholy circumstances, at St. Cloud, near Paris, July 5, 1816.

This picture is carelessly executed, and not worthy of the subject, nor of Hoppner. It is engraved by Jones.

GAINSBOROUGH.

705. Johann Christian Fischer.

FULL-LENGTH. A celebrated performer on the hautboy, and musical composer, in the service of George III. I have heard that he dropped down dead while performing in a concert before the Queen in 1800.

J. DE HEMESSEN.

706. St. Jerome; seated; with a Lion.

Figure life-size.

K. J. C. 822, where it is attributed to Quintin Matsys. It is a very curious old German picture, inscribed with the name of the painter; and was sold after King Charles's death for 30*l.* to one Captain Stone.

CARLO CIGNANI.

707. A Virgin and Child.

———?

708. Portrait of Perino del Vaga.

JEROME BOS.

709. A Vision of Hell.—A horrid Extravaganza.

This Bos was an ancient Dutch artist, born about 1470. He made a whimsical choice of subjects for his pictures, generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, show ingenuity and invention. "One of his most singular compositions," says his biographer, "was Christ delivering the ancient patriarchs from hell. Judas, in attempting to escape with the select, is seized on by devils and suspended in the air." I suppose the picture before us, which exactly agrees with this description.*

* In the inventory of the sale of King Charles's pictures (Harl. MSS.) I find "Christ going into Limbo," sold to Mr. Wright for ten guineas.

———?

710. Portrait of Holbein.

CORNELIUS VAN DALEN?

711. Interior of a Hall, with Figures.

712. Bacchus and Ariadne.

A good copy, by Romanelli, of the large and celebrated picture by Guido, now in the Capitol at Rome: the same size as the original picture, of which there is a fine engraving.

SWANEVELDT.

713. A Landscape, with Cattle.

GIULIO CARPIONI.

714. Nymphs and Satyrs.—A sacrifice to Venus.

He was one of the latest of the Venetian painters, and a scholar of Varotari.

DE HEEM?

715. A Fruit-piece.—Very well executed.

I rather think this is by Labradore, a Spanish painter of these subjects, who died in 1600, and by whom Charles I. had three pieces.

———?

716. An Act of Mercy.

I think this is the same composition of which there is a celebrated etching by Annibal Carracci.

ROESTRATEN.

717. Still Life.

DANIEL NES.

718. Cherries in a Dish.—K. J. C. 899.

FILIPPO LAURI.

719. A small Holy Family.

———?

720. A Portrait of a Gentleman.

The following are between the windows, and scarcely distinguishable.

ALBANO.

721. A Nymph and a Satyr.

——?

722. Portrait of a Gentleman.

MICHAEL ANGELO DA BATTAGLIA.

723. Italian Peasants.

——?

724. A Virgin and Child.

725. Portrait of Titian.

DANIEL.

726. An Oriental Landscape.

NICOLO POUSSIN?

727. A Dead Christ.

728. Portrait of Raphael.

VANDERVELDE?

729. A Calm at Sea.

ZUCCARO.

730. The Shepherds' Offering,—Small.

——?

731. Portrait of Giorgione.

POELEMBERG.

732. Nymphs and Satyrs, in a Landscape.

BASSANO.

733. Worshipping the Host.—Small.

——?

734. Portrait of Holbein.

IN the last three rooms, called the ANTE-ROOM, the QUEEN'S PRESENCE-CHAMBER, and the QUEEN'S GUARD-CHAMBER, we find a collection of fifty-five pictures—marine views, sea-fights, shipping, and subjects connected with the navy: a proper adjunct to the National Gallery of a country like England. But here there are too many of such subjects as are merely technical, and which might for the present find a more fitting place at Greenwich; while the space and light bestowed on them were better extended to some of the pictures now lying by in lumber-rooms.

A few may be pointed out as of general and historical interest.

35. Portrait of Admiral the Earl of Sandwich, who perished in the great sea-fight with the Dutch off Southwold Bay, 1672, by LELY.
36. Portrait of Admiral Sir John Lawson, by LELY.
37. A sea-piece by PARCELLES, representing the return of Charles I. from Spain, whither he went to woo the Infanta in 1623. K. C. C., K. J. C. 1025, attributed to old Vroome.
38. Twelve sea-pieces by VANDERVELDE, representing various naval actions and victories obtained over the Dutch in the time of Charles II. The painter, a Dutchman, has been censured for lending his pencil to illustrate the triumphs of an enemy; but it appears that he did not come to England till after the Dutch war. The style of execution is hard and careless, compared with other productions of the younger Vandervelde.
39. The Battle of La Hogue, in 1692; a very different conception from that of West, in the Grosvenor Gallery.
40. The Royal Yacht in a storm off Harwich, with Queen Charlotte on board, in 1761.
41. Lord Duncan's victory, in two pictures, by SERRES. A Frenchman who was appointed marine painter to George III., and also, like Vandervelde, lent his pencil to illustrate the victories of an enemy.
42. The Battle of Trafalgar, in three pictures, by HUGGINS.

743. Four views of the Dockyards at Deptford, Woolwich, Chatham, and Sheerness, by PATON.
744. Four pictures representing George III. reviewing the Fleet at Portsmouth.
745. Nine pictures of the Hulls of vessels in the British navy, interesting to sailors and ship-builders—perhaps better placed at Greenwich or in our naval schools. Four sea-pieces by Brooking, and other marine views and naval engagements by Monamy, Serres, Paton, Pocock, Elliott: all but those of Monamy painted during the last war, when our naval power was at its height.

On leaving the Queen's Guard-Chamber we descend the Queen's Staircase.

746. The large picture on the wall is by Gerard Honthorst; and has been supposed to represent Charles I. and his Queen, as Apollo and Diana, sitting in the clouds; the Duke of Buckingham, under the figure of Mercury, introduces to them the Arts and Sciences, while several genii drive away Envy and Malice.

In King Charles's Catalogue this picture is said to represent the King and Queen of Bohemia in the clouds, and the Duke of Buckingham coming to present to the King the seven liberal Sciences under the persons of their children.*

WOLSEY'S HALL.

THIS magnificent room contains a set of tapestries, representing the history of Abraham; worked from designs which are evidently from the Italian school. In conception and drawing they resemble the style of Primaticcio and his scholars, and were fabricated, I presume, about 1540 or 1550. (See p. 384, *note*.) In the adjacent apartment, opening from this vast Hall, and called "Wolsey's Withdrawing-

* It must have been this large picture, and not the small one by Poelemborg, which was sold at the sale of King Charles's pictures for 100*l*. (See p. 200.)

room," are some tapestries of more ancient date, and apparently worked from early Flemish or German designs. They represent, in a series of allegories, the "Triumph of Chastity," and the "Triumph of Fame." The taste of the conception and drawing is decidedly Gothic; and I should refer them to the time of Albert Durer, or perhaps rather earlier, about 1490 or 1500.

Above these singular relics are hung a series of seven Cartoons, by

CARLO CIGNANI;

BEING designs for the frescoes painted in the Ducal Palace at Parma about 1660. They are executed in chalk, shaded with sepia, in a free and masterly style. The figures about life-size.

747. Cupid bestriding a Thunderbolt.—In a circle.

748. The Triumph of Venus,

who, seated in her chariot, is drawn along by two Cupids and two little Satyrs. Love, playing on the lyre, precedes her, and Nymphs and Graces follow, scattering flowers.

749. Cupid bestriding an Eagle.—In a circle.

750. Apollo rising from the Waves.

751. Bacchus and Ariadne.

752. Apollo and Daphne.

753. The Rape of Europa.

Of the frescoes painted from these Cartoons, Lanzi speaks with admiration. They decorated a room, of which Agostino Carracci had painted the ceiling, and were deemed at least equal to the works of that distinguished master.

These Cartoons, which used to hang at Kensington, were brought to England among the drawings purchased by George III. in the collection of Mr. Smith, for whom Liotard engraved them at Venice, in a set, entitled *Car. Cignani Monochromata*, 1743.

Cignani was the last really great name in Italian art. The feeling of grandeur—the sentiment of grace—were in all he did: it was the character of the man's own mind. Lanzi calls him “più profondo che pronto.” He never knew when to leave off touching and re-touching his pictures; and when he had been painting for twenty years on his great work—the Dome of the Cathedral at Forli—his employers broke down the scaffolds, at length, in spite of him; thinking it in vain to wait till he was satisfied with his own performance. This excellent painter and amiable man died at the age of ninety, in 1717.

Over the Chimney.

754. Portrait of Cardinal Wolsey.*

SMALL head on panel, in profile; as he is represented in every known portrait, to conceal, it is said, a deformity in one of his eyes.

ADDITIONAL NOTES.

HOLBEIN's portrait of Robert Cheeseman (falconer to King Henry VIII.), feeding a Hawk on his fist, considered as one of his master-pieces, was in the Royal Collection, and is mentioned in all the old catalogues; it is No. 507 in King James's Catalogue: such a picture is now in the Museum at the Hague, and is mentioned with admiration by Sir Joshua Reynolds in his “Journey to Flanders and Holland,” vol. ii. p. 346. A Falconer feeding a Hawk on his fist is at Windsor, No. 40.

* This celebrated favourite built Hampton Court Palace, and after being the all-powerful minister of Henry VIII. for twenty years died disgraced and broken-hearted, “an old man wearied with the storms of life,” in 1530.

Titian's "Venus and a Man Playing on an Organ," p. 196, is said to represent Philip II. and his mistress. It appears that several duplicates exist of it: one is certainly now at Madrid; one was sold in Lord Cholmondeley's collection, which was said to have belonged to Charles I. I have heard of one belonging to the late Lady Dysart; and in the possession of Mr. Farrer, a picture-dealer, I saw one lately, which, though in a bad state and pieced at the top, appeared to me fine and genuine. In the print by Gaywood, dated 1656, from Lord Cholmondeley's picture, the cavalier bears no resemblance to Philip II.; but in the picture I have seen the resemblance is striking; whether the lady be the Princess Eboli I do not know.

Titian's "piece of the Mauritians," sold after Charles's death for 174*l*. (see p. 199), must be the martyrdom of St. Mauritius and the Theban legion, by order of the Emperor Maximian, A.D. 286, in the valley of the Pennine Alps. There is an extraordinary old woodcut of this subject, in eight sheets, representing the different modes of their crucifixion. I have endeavoured in vain to trace the picture, which appears to be lost.

A picture, styled "An Italian Butcher selling Meat," sold out of King Charles's collection to a Mr. Jackson for 30*l*., *may* possibly be the famous picture of the Carracci family bequeathed to the University of Oxford by General Guise.

P. 202. A picture by Guido, "Cupid crowning a Paintress with Laurel," came into the Royal Collection with Van Reynst's pictures (see p. 195), and is 167 in King James's Catalogue. It should be somewhere:—perhaps it represents Guido's favourite pupil, Elizabeta Sirani.

P. 221. Prince Albert, as I am informed, has not purchased the whole of Professor D'Alton's pictures, but only a few of them.

P. 201. With regard to the picture of the "Sophonisba," I have spoken too absolutely. Another picture answering the description is etched after Titian, and is, I believe, at Vienna.

P. 237. The painter, *Carlo Veyries*, whose pictures are at Windsor, turns out to be *Luca Carlevaris*, a Venetian painter of sea-pieces and perspective views, who died in 1729.

* * In the following short Indexes, W. stands for Windsor; H. C. for Hampton Court; B. P. for Buckingham Palace; p. c. for Private Collection; and the numbers refer to the numbers in the foregoing Catalogues.

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* A picture attributed to Claude is at H. C., No. 399, but so hung that I cannot pronounce on its authenticity.

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* The Madonna of the Oak.

- W. VANDERVELDE . . H. C. 335. 738.
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The Works of Holbein, More, Vansomer, Honthorst, Mytens, Van Dyck, Lely, and Kneller, will be found in the Index to the Portraits.

II.—INDEX TO THE PORTRAITS OF SOVEREIGNS AND ROYAL PERSONAGES, AND PICTURES CONNECTED WITH THEM, AT WINDSOR AND HAMPTON COURT.

Arranged chronologically.

Formerly there used to hang at Kensington a series of small ancient panel pictures of our kings and other royal personages, which are particularly enumerated in King Charles's Catalogue, p. 112. At the time that the alterations were made at Windsor, about 30 of these were selected to ornament the panels of the library; this idea was abandoned, and the pictures, in their oak frames, I saw lately at Windsor, not hung up. They are mentioned here in the order they occur, and are distinguished by a cross before them.

Edward III. (so called). H. C. 681. Pictures relating to his history, by West. W. 144, &c.

† Richard II.; small head. p. c.

† Henry IV., in a red head-dress like a veil. p. c.

† Henry V.; small head. p. c. Meeting with Katherine of France. H. C. 618. Marriage with Katherine. 619.

† Henry VI. in a red dress, folded hands; a duplicate of it. p. c.

† Edward IV.; small head. p. c. Full-length. H. C. 667.

Queen Elizabeth Woodville. H. C. 275. † Another. p. c.

† Richard III. putting a Ring on his Finger. p. c.

† Henry VII. with a Red Rose. p. c. His Children (very fine). H. C. 305.

† Queen Elizabeth Plantagenet, with a White Rose. p. c.

† Margaret of Richmond, Mother of Henry VII. p. c.

† Prince Arthur holding a Gilliflower. p. c.

† Philip Duke of Burgundy, with a Black Cap and Medal. p. c.

† Duchess of Burgundy. p. c.

* For Van Dyck's portraits, see Portraits and the Van Dyck Room at Windsor, p. 224.

- † Philip the Fair of Austria, in black, and wearing the Toison d'Or. P. C.
 † Queen Isabella of Castile. P. C.
 † King Ferdinand of Arragon. P. C.
 † Charles VIII. of France, wearing the Collar of St. Michael. P. C.
 James IV. of Scotland. H. C. 687.—His Queen, Margaret, daughter of
 Henry VII. H. C. 455. 688.*
 Henry VII. and Henry VIII., with their Queens. H. C. 678.
 Henry VIII.; three-quarters. W. 35. When young. H. C. (very
 fine), 285. Head. 297. With his Family. 240. Head, Medallion
 by Torrigiano. 312. † Head. P. C.
 † Catherine of Arragon. P. C.
 † Anna Boleyn; a jewel with a great B round her neck. P. C.
 Henry VIII.'s Jester. H. C. 274.
 Embarkation of Henry VIII. H. C. 266.
 Meeting of Henry VIII. and Francis I. H. C. 267.
 † The Emperor Maximilian I. Head. P. C.
 Meeting of Henry VIII. and Maximilian. H. C. 310.
 Battle of the Spurs. H. C. 322.
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 Francis I. H. C. 293, 298.
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 Margaret, aunt of Charles. H. C. 661.
 Battle of Pavia. H. C. 299.
 Edward VI. W. 40. † Head. P. C.
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 Philip II. of Spain. W. 137: half-length, H. C. (very fine.) 273.
 Two Princesses of Spain. Heads. H. C. 655. Two Princesses of Spain;
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 † Mary of Guise, Queen of Scotland.
 Queen Elizabeth as a girl. H. C. 241. By Marc Garrard, 244: by
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 Heere, 242.
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 Queen Elizabeth's Porter. H. C. 17.
 Philip III. of Spain. H. C. 456.
 Mary Queen of Scots; full-length. W. 204. Head. H. C. 286.
 Francis II. of France; head. H. C. 287.
 Henry Lord Darnley and his Brother; full-length, small. H. C. 288.
 Ditto, large. H. C. 657.
 Tomb of Lord Darnley. H. C. 615.

* Also "Margaret of Scotland, in a black dress, yellow sleeves, a little marmozet holding upon her hands." K. C. C. I think at Hampton Court, not hung up.

James I. whole-length. W. 200. H. C. 393. Head. 290.

† Ditto, with a hat. p.c. Full-length, with Whitehall behind. H. C. 646.

Anne of Denmark. H. C. 291, 394, 539, 655.

Henry Prince of Wales. H. C. whole-length. 392. Head. 272. With the young Earl of Essex. 654.

Donna Clara Eugenia? H. C. 656.

Archduke Albert (her husband). W. 140.

William of Nassau. H. C. 651.

Elizabeth Queen of Bohemia. H. C. 109. 303.

Frederick King of Bohemia. H. C. 302.

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King and Queen of Bohemia at Dinner. H. C. 254.

Doge of Venice receiving Sir Henry Wootton. H. C. 57.

Four Doges of Venice. H. C. 577.

Henry IV. of France. H. C. 699.

Queen Marie de Medicis. H. C. 669, 695.

Christian IV. of Denmark. H. C. 90.

Emperor Rudolph II. H. C. 257.*

Charles I., with his Queen and Children. W. 2. In three points of view. W. 12.

Charles I. in his Robes. W. 199. Charles on a Grey Horse. W. 21. H. C. 72.

Charles I. and his Queen, half-length, in the same picture. † p.c. Small whole-length, in the same picture. B. P.

Children of Charles I. W. 11. 20. Charles and his Queen dining in Public. H. C. 253. Charles and his Family in Front of Greenwich Palace. B. P. Charles Returning from Spain, 1618. H. C. 737.

Henry Duke of Gloucester. W. 23.

Henrietta of Orleans. W. 203.

Ferdinand of Austria and Don Ferdinand. W. 143.

† Leopold Archduke of Austria, 1610. p. c.

Escape of Charles II. at Boscobel, Streater. p. c.

Queen Henrietta Maria. W. 5, 9, 13, 18. By Gibson. H. C. 211.

Philip IV. of Spain. H. C. 73.

His Queen, Elizabeth de Bourbon. H. C. 74.

Duke of Brunswick. H. C. 395, 463. Duchess of Brunswick. 438. 466.

Princesses of Brunswick. W. 201, 202. H. C. 396.

[There are seven portraits of the Brunswick family in the Royal Collection which have caused me infinite trouble and perplexity, arising

* Another portrait, *I think*, of Rudolph hangs against the windows in the Queen's Audience Chamber.

† I presume this picture to be in her Majesty's private apartments.

out of the mistake in the old catalogues, where they are called Brunswick-Lüneburg, whereas I have every reason to believe that they belong to the other branch, the Brunswick-Wolfenbüttel. The different branches and titles, Lüneburg, Wolfenbüttel, Calenberg, Harburg, Danneburg, Zelle, with their numerous descendants and perpetually recurring family names—Christians, Ernests, Dorotheys, Hedwigs, Sophias, would puzzle a sorcerer. All these, however, claimed a common stock in the old House of Brunswick-Lüneburg. On a careful comparison of dates I have satisfied myself thus far. Henry Julius, Duke of Brunswick-Wolfenbüttel in 1589, married Elizabeth, daughter of Frederick II. King of Denmark, and sister of Ann, wife of our James I. His portrait is H. C. 463, and hers H. C. 438. Their three daughters are the three princesses in farthingales. 1. Elizabeth, b. 1593, m. in 1612 Augustus Duke of Saxony, and d. 1650, W. 201. 2. Hedwig, b. 1595, m. 1619 Ulric Duke of Pomerania, and d. 1650, H. C. 396. 3. Dorothea, b. 1596, m. 1615 the Margrave of Brandenburg, and d. 1643, W. 202. They were all between fourteen and seventeen years of age when these pictures were painted in 1609.

Duke Christian, their brother, born 1599, the vowed soldier of his cousin, Elizabeth of Bohemia, whose glove he wore in his helmet, d. 1626. See H. C. 395. His uncle, James I., made him knight of the garter, 1624.

The two Duchesses of Brunswick, H. C. 438, 466, are therefore *probably* Elizabeth of Denmark, wife of the above Henry Julius; and Ann Sophia of Brandenburg, the wife of his son and successor, Frederick, after whose death, in 1634, the old Wolfenbüttel line was merged in that of Zelle.]

Archduke Albert. W. 140.

Prince Rupert. W. 99. When a Boy. H. C. 219.

Frederick Henry Prince of Orange. W. 205.

William Prince of Orange. W. 206.

Charles II. when a Boy. W. 16. Full-length. 117. 198. H. C. 307.

Queen Catherine of Braganza. H. C. 148.

Charles II. Dancing a Minuet with his Sister. p. c. *

James II. as a Boy, full-length. H. C. 216; W. 197. H. C. 269.

Anne Hyde. H. C. 145. Also a fine head. B. P.

Queen Maria d' Este. 492, 622. A Royal Infant. 337.

Charles II. of Spain, as a Child. H. C. 459.

William III. W. 195. H. C. 18, 238, 548, 621. As a Boy. 686.

William III. and Schomberg at the battle of the Boyne. p. c.

Queen Mary II. W. 196. H. C. 19. When young. 147, 239.

Queen Anne. W. 194.

* Engraved in Jesse's "History of the Stuarts."

- George Prince of Denmark. H. C. 632.
 Charles VI., Emperor. H. C. 465.
 Duke of Gloucester. H. C. 221. 628.
 Louis XIV. H. C. When young. 353. On Horseback. 617.
 Peter the Great of Russia. H. C. 452. Also a fine head. B. P.
 Charles XII. of Sweden. H. C. 635.
 James Stuart, called the Old Pretender, as a Boy. 629. Older, 630.
 Pope Benedict XIV. H. C. 631.
 George I. W. 193.
 George II. W. 192.
 Queen Caroline. H. C., full-length. 537. A Head. 581. With her Son, William Duke of Cumberland. 640. Two Princesses, her Daughters. B. P.
 Frederick Prince of Wales. H. C. 532. (See also 540.) Another full-length. B. P.
 Louis XV. when young. H. C. 683.
 Frederick the Great of Prussia. H. C. 459. A Head. 637.
 George III. W. 151, 156, 191. H. C. On Horseback. 143. Standing. 423.
 Queen Charlotte, by West. H. C. 424, 430. With her Family, by Ramsay.*
 Princes and Princesses of their Family. H. C. 425. By Copley. B. P.†
 Frederick Duke of York. W. 153.
 Duke of Cambridge. W. 160.
 Christian VII. of Denmark. H. C. 636.
 George IV. (by Lawrence.) W. 150, 155, 190. When Prince. H. C. 538.
 Louis XVIII. H. C. 464. Duc d'Angoulême. W. 161.
 Frederick, late King of Prussia. W. 176.
 Francis II. of Austria. W. 175.
 Alexander Emperor of Russia. W. 174.
 Pope Pius VII. W. 172.
 Duke of Brunswick. W. 167.
 Charles X. of France. W. 165.
 Archduke Charles of Austria. W. 163.
 William IV. W. 152, 158.
 King of Oude. H. C. 703.

* Not yet hung up.

† This picture, in which the children are playing in a garden with dogs and parrots, &c., is regarded as Copley's chef-d'œuvre.

Also "The picture, wherein is painted the red and white rose above the Palsgrave's three first-born children at Heydelberg, being three heads in three several oval places." K. C. C. It now hangs over a door in Buckingham Palace.

III.—PORTRAITS OF DISTINGUISHED ARTISTS IN THE ROYAL COLLECTION.

Arranged chronologically.

Michael Angelo. H. C. 694.	Snelling (<i>so called</i>). W. 22.
Raphael. H. C. 728.	Gerbier. W. 142.
Giulio Romano. H. C. 697.	Inigo Jones. ¶
Perin del Vaga. H. C. 708.	Metzu. B. P.
Angelo Bronzino.*	Rubens. W. 134.
Baccio Bandinelli (<i>so called</i>).	Van Dyck. W. 17.
H. C. 59.	Peter Oliver. H. C. 93.
Gian Bellini. H. C. 276.	Walker. H. C. 308.
Giorgione. H. C. 68. 731.	Dobson. H. C. 623.
Titian. W. 54. H. C. 725.	Sir Peter Lely. (See page 399.)
Pordenone. H. C. 129.	Rosalba. **
Paul Veronese. †	Sir Joshua Reynolds. ††
Bassano. H. C. 45.	Sir J. Wyattville. W. 207.
Tintoretto. H. C. 690.	
Schoreel. † By himself.	MUSICIANS. ††
Salviati. †	Haydn. H. C. 682.
Holbein. H. C. 468. 710. 734.	Abel. H. C. 639.
Van Cleve. W. 61.	Fischer. H. C. 705.
Daniel Mytens. §	
S. de Bray. H. C. 50.	ACTORS.
Guercino. W. 82. H. C. 86.	John Lacy. H. C. 614.
Artemisia Gentileschi. H. C. 69.	Mrs. Jordan. H. C. 704.
Mirevelt.	

* Such a picture is in King James's Catalogue, No. 112.

† A picture so called used to hang at Kensington.

‡ Such a portrait belonged to Charles I.

§ A Portrait of Mytens, by himself, belonged to Charles I., and hung over the door of his breakfast-room, together with that of Van Dyck.

|| The picture of an Old Man with a shell, W. 77, is called, in all the old Catalogues, the portrait of Mirevelt, but it bears no resemblance to him.

¶ A copy of Van Dyck's fine portrait of Inigo Jones used to hang at Kensington, and should be forthcoming; the original went with the Houghton Gallery to St. Petersburg.

** A head so called, in crayons, hangs in the dark against the windows in the Queen's Audience-chamber at H. C.; see p. 366.

†† A duplicate of the portrait in spectacles now at Buckingham Palace is in a lumber-room at H. C.

‡‡ A head of Handel is at Windsor, p. c.

IV.—INDEX TO THE PORTRAITS OF NOBLE PERSONAGES AND
REMARKABLE CHARACTERS.*Arranged alphabetically.*

- Admirals (celebrated). H. C. 2.
29.
- Count Alten. W. 180.
- Duke of Alva. W. 98.
- Marquess of Anglesea. W. 185.
- Lord Anson.*
- Bishop of Antwerp. W. 52.
- Nabob of Arcot. H. C. 132.
- Sir Nicholas Bacon. H. C. 247.
- Earl Bathurst. W. 187.
- Count Vanden Berg. W. 1.
- Prince Blücher. W. 181.
- Robert Boyle. H. C. 634.
- Villiers, first Duke of Buckingham. H. C. 197. 652.
- Villiers, second Duke of Buckingham, and his Brother. W. 7.
- George Canning. W. 179.
- Capo d'Istria. W. 171.
- Lord Castlereagh. W. 154.
- Sir George Carew. H. C. 664.
- Sir Peter Carew. H. C. 245.
- Prince of Carignano. W. 8.
- Sir Robert Cave. H. C. 668.
- Second Earl of Clarendon and his Wife. H. C. 306.
- Cardinal Consalvi. W. 178.
- James Crichton (*so called*). H. C. 300.
- Judge Croke. H. C. 246.
- Sir Kenelm Digby. W. 15.
- Erasmus. W. 57. H. C. 294. 295.
- First Lord Falkland. H. C. 647.
- George Fermor? H. C. 251.
- Frobenius. H. C. 283.
- Sir John Gage. H. C. 659.
- Friedrich von Gentz. H. C. 692.
- Gorges? H. C. 252. 648.
- Marquis del Guasto. H. C. 397.
- Sir Henry Guldeferde. H. C. 284.
- Second Marquis of Hamilton. H. C. 28.
- Duke of Hamilton. W. 39.
- Prince Hardenberg. W. 177.
- Lord Hill. W. 157.
- Jeffrey Hudson. H. C. 643.
- Humboldt. W. 189.
- Sir James Kemp. W. 184.
- Killigrew and Carew. W. 5.
- John Lacy, the Actor. H. C. 614.
- Sir John Lawson. H. C. 736.
- Dudley, Earl of Leicester. H. C. 249.
- Alderman Lemon. H. C. 677.
- Dr. Linacre (*so called*). H. C. 309.†
- Earl of Liverpool. W. 159.
- John Locke. H. C. 624.
- Luther (*so called*). W. 120.
- Ernest Count Mansfeldt. H. C. 462.
- Duke of Marlborough. W. 133.
- Sir Theodore Mayerne. H. C. 264.
- Prince Metternich. W. 170.
- Sir Thomas More.‡ H. C. 301.
- Count Munster. W. 186.
- Count of Nassau. H. C. 675.
- Nesselrode. W. 173.
- Sir Isaac Newton. H. C. 625.
- Third Duke of Norfolk. W. 38.
- Earl of Nottingham. H. C. 250.
- General Overoff. W. 188.
- Third Earl of Pembroke. W. 24.
- Spencer Perceval. H. C. 626.
- Sir T. Picton. W. 162.
- Count Platoff. W. 183.
- Reskimeer. H. C. 296.
- Duc de Richelieu. W. 169.

* A portrait (*so called*) hangs in the dark, in the first Presence-chamber, H. C. with two other Admirals, Byng and Grading.

† A most admirable head of Dr. Linacre, by Holbein, is now at Windsor. Not hung up.

‡ I am very doubtful about this portrait. There *ought* to be a genuine portrait of Sir Thomas More somewhere in the Royal Collection.

Ludovic Duke of Richmond.
H. C. 644.
Earl of Sandwich. H. C. 735.
Prince Schwarzenberg. W. 164.
Schachner of Austria. 676.
Duns Scotus. H. C. 484.
Shakspeare (*so called*). H. C. 660.
Richard Brinsley Sheridan. H. C.
627.
Will Somers. H. C. 274.
Marquis Spinola? H. C. 663.
Colonel St. Leger. H. C. 702.

The Earl of Surrey. Full-length,
H. C. 666. A small head re-
sembling him, 282.
George Villiers and his Brother.
W. 7.
Sir Francis Walsingham. H. C.
248.
Duke of Wellington. W. 182.
North, Bishop of Winchester.*
Cardinal Wolsey. H. C. 754.
Sir George Wood. W. 166.
Edward Lord Zouch. H. C. 645.

V.—INDEX TO FEMALE PORTRAITS.

Arranged alphabetically.

Duchess of St. Albans. H. C. 20.
Lady Byron, or Lady Bellasis.
H. C. 146.
Elizabeth Brant. W. 138.
Countess of Carlisle. W. 14.
Duchess of Cleveland. H. C. 160.
Madame de St. Croix, or Canta-
croye. W. 10.
Mrs. Delany. H. C. 685.
Lady Denham. H. C. 158.
Countess of Derby. H. C. 662.
Lady Venetia Digby. W. 6.
Countess of Dorset. W. 19.
Mary Countess of Dorset. H. C.
26.
Mrs. Elliott. H. C. 633.
Countess of Essex. H. C. 21.
Duchess of Grafton. H. C. 25.
Countess de Grammont. H. C.
163.
Nell Gwynn. H. C. 153.
Mrs. Jordan. H. C. 704.
Mrs. Knott. H. C. 149.
Five Ladies of the Court of
Henry VIII. H. C. 277.
Mrs. Lawson. H. C. 156.

Mrs. Lemon. H. C. 61.
Mrs. Middleton. H. C. 159.
Lady Middleton. H. C. 27.
Countess of Northumberland.
H. C. 157.
Countess of Ossory. H. C. 161.
Countess of Peterborough. H. C.
22.
Miss Pitt. H. C. 24.
Madame de Pompadour. H. C.
684.
Duchess of Portsmouth. H. C.
150.
Countess of Ranelagh. H. C. 23.
Duchess of Richmond. H. C. 152.
Duchess of Richmond. W. 3.
Countess of Rochester. H. C. 154.
Fair Rosamond (*so called*). H. C.
679.
Jane Shore (*so called*). H. C. 680.
Duchess of Somerset. H. C. 155.
Sacharissa. H. C. 268.
Countess of Sunderland. H. C.
151.
Lady Vaux. H. C. 259.
Lady Whitmore. H. C. 162.

* A portrait (*so called*) hangs in the dark in the Portrait Gallery, H. C.

THE DULWICH GALLERY OF PICTURES

ATTACHED TO DULWICH COLLEGE.

ABOUT FIVE MILES FROM LONDON.

* * The Gallery is open every day of the week except Fridays and Sundays.

Without a ticket no person can be admitted, and no tickets are given in Dulwich.

Tickets are to be obtained *gratis* of Messrs. Hodgson and Graves, 6, Pall Mall; Mr. Moon, Threadneedle Street; Messrs. Colnaghi and Co., Pall Mall East; Mr. Carpenter, Old Bond Street; Mr. Lloyd, 23, Harley Street; H. Leggatt and Co., Cornhill; and Mr. Markby, Croydon, Surrey.

Schools, and children under the age of fourteen, are not admitted.

During the summer months the Gallery is open from ten to five o'clock; during the winter from ten to three.

THE DULWICH GALLERY.

INTRODUCTION.

SIR FRANCIS BOURGEOIS, the founder of the Dulwich Gallery, and an artist of some reputation in his time, was descended from a respectable family in Switzerland. He was born in London in 1756, and early destined for the army, under the patronage of Lord Heathfield, his father's friend; but having received some instructions in drawing from a foreigner (an obscure painter of horses), he became, while still very young, so passionately fond of the pursuit, that he relinquished his military profession, and devoted himself wholly to the study of art. This was one of those cases in which the impulse or tendency was mistaken for the *talent*—a dangerous and not unfrequent error. It requires some knowledge of our human nature and structure to distinguish, at an early age, between the mere vivacity and particular direction of certain tastes and propensities, and that rarest gift to man—creative genius. Sir Francis Bourgeois never rose above mediocrity in the art he so loved as to sacrifice all his best hopes in life to the pursuit of it: but the Muse was not wholly ungrateful; and being unable to make anything of her votary, she turned him over to Fortune for his reward. He studied under Louthembourg, and at the age of twenty set off on a tour of improvement through Holland, France, and Italy; he also visited Poland, and resided there some time. On his return to England he practised his art as a landscape-painter, and exhibited several pictures in the

Royal Academy, which obtained him both reputation and patronage. In 1791 he was appointed painter to the unfortunate Stanislas King of Poland, whose brother, the Prince Primate, had been pleased with some of his pictures, painted during his residence in Poland. He was created at the same time Knight of the Polish Order of Merit, and received permission to wear his title and honours in this country by the favour of George III., who appointed him his landscape-painter, but I do not remember any of his pictures now in the Royal Collection. He had previously (in 1792) been elected a member of the Royal Academy.

It appears that Sir Francis Bourgeois had early formed a friendship with Mr. Noel Desenfans, a Frenchman, who came over here about 1770. This gentleman had been a teacher of languages, a merchant, and latterly an eminent picture-dealer. He had acted for several years as consul in England for the kingdom of Poland, and in that capacity, and recommended by his pretensions to judgment in art, had been employed by Stanislas II. to collect pictures for him, about the period of the French Revolution, and when the French nobility were disposing of all their valuables which could be turned into money. The aim of Stanislas was not merely selfish; he wished, besides adding to his own collection, to found an academy, and furnish it with models and specimens of painting, for the study and advantage of the Polish artists. This was one of many projects which this most unhappy king of an unhappy country had formed for the improvement of his people, and which the atrocious ambition of Russia and Prussia, aided by the barbarism and selfishness of his own nobility, conspired to frustrate. In the instructions which he sent to his agent in England, Stanislas desired that original and superior pictures of different schools should be purchased; that extravagant prices should not be given; and particularly that the pictures should

not be submitted to any process of *cleaning* before he had seen them.

The invasion and partition of Poland now intervened, but Mr. Desenfans continued to make purchases, with this ostensible object, until the death of the dethroned Stanislas in 1798 put an end of course to all hope of remuneration from that quarter. The Emperor Paul, as the next possessor of the Polish estates, was applied to, either to take the collection at the price it had cost, or to defray the expenses of a public sale. The proper documents were sent through our government to Lord Whitworth, our ambassador at St. Petersburg; but whether the eccentric Czar would ever have listened to either request is more than doubtful. War broke out; the documents and papers concerning the transaction were lost, and the pictures were advertised for public sale in the year 1801.

Whatever hopes might have been entertained by Mr. Desenfans of the profits of this sale, they were in great part frustrated by an accidental circumstance, to which I cannot advert without some sense of amusement. He published a *Catalogue raisonné* of his collection, in order to excite public attention; but in this catalogue he committed some unseasonable inadvertencies—not to say impertinences. For he affirmed, that “the professors of the art of painting were subject to mutual jealousy.” He insinuated that, if painters wanted employ, “it was not very surprising when men of talent had the weakness to depreciate each other.” He presumed to lament that “there did not reign among painters that noble emulation which prevails in other liberal professions, particularly in the army, where officers and soldiers were always praising and mutually encouraging each other by reciprocal example.” “All which,” as Hamlet says, “though one may powerfully and potently believe, yet I hold it not honesty to have it thus set down.” A shower of

abuse in newspapers and anonymous letters was the consequence of this want of *honesty*,—or of *prudence*. Desenfans, in self-defence, quoted Dr. Johnson, who says, “It was once ingenuously confessed to me by a painter, that no professor of his art ever loved another. This declaration is so far justified by the knowledge of life, as to damp the hopes of warm and constant friendship between men whom their studies have made competitors, and whom every favourer and every censor are hourly inciting against each other.”* But this apt quotation did not mend the matter; even the more respectable painters winced, and took umbrage. West was offended, because in some part of the catalogue Rubens was accused of envy towards Van Dyck and Jordaens. As this accusation, though not true in fact, and refuted by the whole life and character of Rubens, may be found in some early biographer, Desenfans might have sheltered himself under authority, but he had given personal offence, and was not to be pardoned. The sale was seriously hurt, if indeed it took place at all. Out of 188 pictures, a few of the best were sold; the others remained in the possession of Mr. Desenfans, who on his death bequeathed them, with the rest of his collection, and I believe the whole of his property, to his friend, Sir Francis Bourgeois.

On becoming the possessor of a gallery of pictures, large and splendid certainly for a private individual, Sir Francis wished to purchase the fee simple of the house left to him,† and to endow it as a perpetual repository, open to the public as an exhibition, and to students as a school of art. The

* Rambler, No. 64.—Dr. Johnson goes on to say that “The utmost expectation experience can warrant is, that they should forbear open hostilities and secret machinations, and thus, when the whole fraternity is attacked, be able to unite against a common enemy.” The last acute observation will serve to illustrate the rest of the story. The painter above alluded to was Sir Joshua Reynolds.

† The last house at the upper end of Charlotte-street, Portland-place.

landlord, a late nobleman, refused his consent, although he afterwards expressed a wish to grant it, when too late. As no national gallery then existed, Sir Francis next thought of the British Museum; but finding that it would be in the power of the trustees to dispose of such pictures as might appear superfluous or inferior, he changed his intention. The wish next his heart, says his biographer, was to keep the whole collection together as it was bequeathed to him by his friend: some thought of the possible fate of his own pictures (of which there are here fifteen) might have come across the mind of the worthy man. In the end he left the pictures to Dulwich College, on the condition that it should be open to the view of the public, together with 10,000*l.* to erect and keep in repair a building for their reception; and 2000*l.* to provide for the care of the pictures. This was arranged accordingly. Sir Francis died on the 8th of January, 1811. After his death the present gallery was erected, from the designs of Sir John Soane, and opened to the public in 1812.

The pictures, 360 in number, are distributed through five well-sized rooms, judiciously lighted from above, and in winter well warmed.

In addition to the 354 pictures, of which the bequest of Sir Francis Bourgeois consisted, the following have been presented to Dulwich College, and are hung up among the others, but not yet numbered. They are distinguished in the catalogue by an asterisk.

Presented by William Linley, Esq.

FIVE PORTRAITS.

The Rev. Ozias Thurston Linley, by Sir T. Lawrence.

Thomas Linley, Esq., by Gainsborough.

Mrs. Sheridan and Mrs. Tickell, by Gainsborough.

William Linley, Esq., by Lawrence.

Miss Linley, by Lawrence.

Presented by Captain Moody.

Mrs. Moody and Children, by Gainsborough.

Presented by Sir W. Beechey.

A Portrait of Sir Francis Bourgeois.

A good old Italian copy of Raphael's Transfiguration, attributed to Giulio Romano, hangs in the chapel of the college, over the altar; it was presented to the college by a private gentleman, Mr. Mills of Wrexham, some years before the date of Sir Francis Bourgeois' bequest.

On the whole, a visit to the Dulwich Gallery is a very delightful excursion, either in winter or in summer. The collection itself is pleasing and interesting; but as far as I can judge, the visitor must not expect to find here a single picture which can be esteemed first-rate, either absolutely as a work of art, or relatively with regard to the style and master. A few of the pictures are exceedingly fine, many are pleasing; too many are of that class which might hang up in Dante's Limbo, not being quite bad enough to be cast into the lowest deep. Of these, some have not even the merit of being genuine, and are so much the worse for the great names gratuitously tacked to them. The Dutch pictures, particularly the specimens of Teniers, Wouvermans, and Berghem, are very good;* but of the elegant Mieris and more elegant Terburg there is no example here: the Spanish Boys of Murillo, and the Cuyps, are the real boast of the gallery. Nineteen Cuyps, all genuine pictures, and several of them exquisite, are indeed something to boast of; but there is

* For a general account of the Dutch masters the reader is referred to the Introduction to the Catalogue of the Queen's Gallery at Buckingham Palace in the second series of this work.

not one equal to the Cuyp of the Bridgewater Gallery, or the picture of Lord Ashburton, or that in the Queen's collection. The same may be said of the Poussins. The Dulwich Gallery has however this particular advantage; it is the only collection freely accessible to the public which affords an opportunity of studying the Dutch masters. I am not myself partial to the Dutch school of painting; and after giving due praise and admiration to the patient accuracy of imitation, and perfection of colour and execution achieved by these painters, they tire me, because they do not act upon any of the higher faculties and sympathies of the mind, nor supply it with new ideas. Still, as it has been said by Haydon, "He who looks down on the excellencies of the Dutch school does so from a narrowness of understanding, and not from enlargement of views; and if the historical painter can see nothing to admire in their little beautiful works, he will not learn much from the greater productions of Titian." The amateur should cultivate as far as possible a Catholic taste in art; when very exclusive individual predilections for this or that particular style, arising out of the tendencies of individual character, become insensibly modified by more extended knowledge and a more exercised taste, the result is an enlarged sphere of enjoyment; and that immediate perception and appreciation of beauty and merit of every kind and degree, which, far from interfering with our sensibility to the grandest, purest, divinest forms in which painting has arrayed poetic inspiration, rather heightens it, by giving us to feel in the same moment all the distance which separates a Raphael from an Adrian Brouwer, and all the multiform gradations which fill up the wide interval between them.

Still it must be borne in mind that there is no picture here by any master, Italian, Flemish, or Dutch, of whom there are not finer works elsewhere. I have felt it right to make the foregoing observations, because I think that too much

has been said of the importance and value of the Dulwich Gallery, the effect of which has been to excite disappointment in those who are acquainted with the first-class productions of art, and who know what a really *fine* gallery, to deserve that epithet, ought to contain; but I have no wish to depreciate the collection, or the benign intentions of the founder, who threw open this elegant retreat to the public. I am neither so tasteless nor so ungrateful. There is enough here surely to arrest the charmed attention of the most fastidious amateur,—to reward richly those who are tempted hither to forget for a while the common-places of this working-day world. Over the city we have left broods a perpetual canopy of smoke and fog, and cares heavier and darker than either,—“a fierce confederate storm of vulgar passions mutually inflamed.” But the din lessens, the day brightens, and the burthen lightens at every step we remove from it; in a short hour we are landed in an Elysian world of shadows, where the heavenly beauty of Guido’s St. Sebastian, the wondrous “Jacob’s Dream” of Rembrandt, the airy freshness of Cuyp, the gay Flower Girl and Laughing Boys of Murillo, and other fair creations of art, have been spread out like a banquet for our solace and delight. Honoured be the memory of our entertainer! We will just look round gratefully, and then—fall to critically.

CATALOGUE

OF THE

PICTURES IN THE DULWICH GALLERY.

FIRST ROOM.

GAINSBOROUGH.

1. *Mrs. Sheridan and Mrs. Tickell.

MARIA LINLEY, the first wife of Richard Brinsley Sheridan, standing, in blue drapery; and her sister, Mrs. Tickell, seated. Figures full-length; very elegant, and delicately painted, in his slight sketchy style. The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua Reynolds gave her in the famous *St. Cecilia**, there is even more mind. This lovely being married Sheridan in 1773, and died in 1792.

HYACINTH RIGAUD.

2. Portrait of Louis XIV.

Half-length, in an oval.

It represents "*le plus bel homme de son royaume*" at the age of fifty-five or sixty, in a huge black wig and a breast-plate, and wearing the *cordon bleu*.

Rigaud, who lived in the latter part of the reign of Louis XIV., was the contemporary of Sir Godfrey Kneller, and one of the most celebrated portrait painters of the French school.

OPIE.

3. Portrait of Himself.

A HEAD only; powerful, rather coarse, but full of character and intellect. This distinguished and manly painter died in 1807.

SIR FRANCIS BOURGEOIS.

4. A Landscape.

* Now in the collection of the Marquess of Lansdowne, at Bowood.

CUYP.

5. Landscape.

IN the foreground are two cows, one standing, and one lying down; and on the right, near a tree of scanty foliage, are a few sheep. C. about 14 in. by 18 in.

LE NAIN.

6. A Group of Figures with Sheep at a Well.

IN the foreground a woman selling fruit.

Le Nain was a French painter, famous for his groups of beggars, strolling musicians, and similar subjects. His manner is very different from that of the Dutch school; his pencil more broad and free.

PAUL POTTER.

7. Landscape with Cattle.

TWO cows; one standing, one lying down; and a sheep lies near a tree. C. about 14 in. by 18 in.

Paul Potter has never been equalled as a painter of cattle, and has the merit of having carried to the highest degree of perfection the particular style he cultivated. As he died at the age of 29, and has left not more than about 100 pictures, their rarity considerably enhances their value. His merits must not be judged by this little picture; his finest works now in England are in the private collections of her Majesty, the Marquis of Westminster, and Lord Ashburton.

W. VAN ROMEYN.

8. Landscape.—A Woman Milking.

0. A View of the Entrance to a Town, with Cattle and Figures in the foreground.—The Companion to No. 8.

TWO small pictures, well composed, but cold in colour. Of the painter nothing is known; his manner is like that of Karel du Jardin, to whom, however, he is very inferior.

CUYP.

9. Landscape.

A HERD of five cows, three of which are lying down, and a

flock of seven sheep, kept by two peasants, one of whom is sitting, the other standing. The distance is most beautiful. The effect is that of a sunny evening.

Of Albert Cuyp, one of the most charming and versatile of painters, very little is known. Though a painter by profession, he practised his art for the love of it, for he had but little fame and encouragement in his own country : and luckily, he was independent in his circumstances. The nature he had around him (the river and town of Dort, Dutch villages, canals, and cattle) was not the most poetical or attractive ; but all turned to poetry and beauty under the touch of his exquisite and harmonious pencil. It does not appear that he was ever in Italy. He lived to be a very old man (dying in 1672), but still he improved in sentiment and execution, so that some of his latest works are among his best. (See p. 81.) Two of his finest pictures here are in another room, Nos. 169 and 163.

WYNANTS.

11. Landscape.

A HIGH sand-bank, with clumps of trees ; in the front a pool at which a cow is drinking.

12. Landscape.

A SAND-HILL, with a clump of trees at the extremity ; in front an old tree amid docks and herbage.

Two very pretty little pictures. P. 6 in. by $7\frac{1}{2}$ in.

CUYP.

13. Landscape.

IN the foreground a party of gentlemen, with attendants, exercising and examining horses ; conspicuous is a piebald horse ; and on the left a man is riding a horse round a ring ; to the right a boy leading two dogs.

A picture highly finished, and very like Wouvermans. It appears to be the same picture formerly in the collection of M. Van Slingelandt. See Smith's Catalogue, No. 28.

P. 1 ft. 8 in. by 2 ft.

CORNELIUS POELEMBERG.

14. A Landscape.

A NYMPH and faun dancing ; two other figures, seated ; an oval picture.

BREEMBERG.

15. A Landscape.

16. A Landscape.

Two very small pictures. This painter's best works are all on a small scale. He studied and lived in Italy, and died there about 1660.

KAREL DU JARDIN.

17. A Landscape.

ON a bank, in front, a woman mounted on an ass; a white cow lying down, and some goats; a very dark foreground, with trees and water. The effect is evening after sunset.

This charming painter is ill represented here: the best specimen of his style is No. 228, but none are first-rate: he lived a dissipated, unsettled life, and there is great inequality in the pictures attributed to him; but his best are not to be exceeded for the exquisite taste of his groups and the tender delicacy of his touch and colouring, and immense prices have been given for them. Besides his landscapes with cattle, peasants, travellers, &c., he has painted some exquisite portraits, and the small Crucifixion, on copper, now in the Louvre, a very remarkable picture. The best works of his I have seen in England are those in the Queen's private gallery and Sir Robert Peel's collection.

TENIERS.

18. A Winter Scene.

A SINGLE figure of a boor trudging through the snow, with a stick on his shoulder.

An early, coarse picture of the master—if genuine.

WEENINX.

19. A Hawk and Sparrows.

A VERY spirited, though not an agreeable picture, in the style in which Weeninx excelled.

SIR FRANCIS BOURGEOIS.

20. A Friar, kneeling before a Cross.—Small oval.

JAN MIEL.

21. A Landscape.

Two figures; a man loading his gun, and a woman seated with a guitar; a dark, indifferent picture.

PAUL POTTER.

22. Two Cows near a Tree.—A small picture.

SIR FRANCIS BOURGEOIS.

23. A View on the Sea-shore.

24. Soldiers.—A sketch.

25. A Man holding a Horse.

VAN DYCK.

26. The Descent from the Cross.

A SKETCH; seven figures. The body of our Saviour lies in an oblique position; Joseph of Arimathea, on a ladder, supports his head; St. John, with a countenance of intense grief, is at his feet; the Virgin is fainting in the arms of Mary Magdalen.

Apparently a study for a large picture; but though Van Dyck painted the subject seven times, and all have been engraved, I do not know of any large picture or engraving exactly corresponding with this study. The date 1619 is on the corner. Van Dyck was then in his 20th year.

G. M. CRESPI.

27. Girls at Work.—Composition of six small figures.

THERE were three painters of this name, of whom this Crespi was the latest. He was a flimsy painter.

CASANOVA.

28. A Ferry-boat.

VAN HUYSUM.

29. Fruit in a China Basin.

JAN BOTH.

30. Landscape.

IN front a pool of water: a man washing his feet, with a boy and a dog near him; to the right are three cows; beyond

these are buildings; and on the left a view into a distant country.—C. about 2 ft. by $2\frac{1}{2}$ ft.

COURTOIS.

31. A Landscape.—A Castle on a hill; and two fishermen in the foreground. An inferior work of the famous battle-painter, better known as IL BORGOGNONE.

G. LAIRESSE.

32. Pan and Syrinx.

THIS picture and its companion, Apollo and Daphne (42), appear to me to have all the worst faults of Poelemborg without his delicacy.

RUBENS?

33. A Group of Cupids.

EIGHT figures, disposed in a circle; in the midst a Cupid bending his bow. Design for a ceiling.

The design may be by Rubens; of his pencil there is here no trace whatever.

TENIERS.

34. A small Landscape, with a Magdalen.

35. A small Landscape, with a Hermit.

JAN BOTH.

36. A Landscape.

THE subject of this beautiful picture is a wild rocky scene, divided in the centre by a brook which flows breaking and rippling over stones towards the foreground. A group of light, lofty trees rises on the bank, and beyond these, two travellers are seen crossing the brook, one leading a white horse. On the left, a road leads over an eminence, on which are a number of peasants and travellers; and on a bank on the road side are two mendicants in ragged attire, one standing, and one seated. The effect is sunny and warm, without any exaggeration of tint; and the whole picture is as

delicate and finished in execution as it is full of animation and variety in subject. (See p. 95.)

JORDAENS.

37. *Blowing Hot and Cold.*

A SKETCH, painted with his usual coarse truth. A fine large picture of this subject is in the gallery at Munich (No. 330), for which this appears to be a study: the composition is different, as may be seen by comparing with it Vorsterman's fine print from the large picture.

SIR FRANCIS BOURGEOIS.

38. *A Landscape.*

39. *Flowers.*

The companion. Both painted on a light ground.

These two pieces were sold from the Braamcamp Collection, in 1771, for 207*l.*

———?

40. *Saint Barbara, with her Tower.*

A small head. Attributed here to Parmigiano.

St. Barbara was imprisoned in a tower by a cruel Heathen father; hence she is usually represented with a tower in her hand, as here; or near her, as in Raphael's *Madonna di San Sisto*. (See No. 204.)

JAN BOTH.

41. *A Landscape.*

A MAN on a mule is driving an ox and a loaded mule through a piece of water; a peasant and two cows follow him. There is a group of large light trees on the right, and a hilly distance.

A picture utterly spoiled.

G. LAIRESSE.

42. *Apollo and Daphne.*—In a small landscape.

COURTOIS.

43. *A Landscape.*—(See No. 31.)

TENIERS.

44. An Innkeeper standing at his Door, holding a Glass in one hand, and a Pitcher in the other.

PETER SNAYERS.

45. A Skirmish of Cavalry.

TENIERS.

46. A small Landscape.

IN the foreground, a shepherd watching his flock, his dog near him; in the background, the entrance to a chateau over a drawbridge.

In considering the works of Teniers we are struck by an apparent contrast between the character of the man and the class of subjects he treated, and between the subjects themselves and the manner in which he treated them. Teniers was an accomplished gentleman, a chosen companion of princes, refined in his manners, dress, and personal appearance; yet as an artist his predilection was for the humorous and grotesque scenes of common life, the merrymakings and courtship of boors; the interiors of surgeons' shops and guard-rooms.

These, while he represented them with the utmost truth and spirit as regards character and expression, he touched with such an exquisite and felicitous pencil, so light, so airy, so silvery delicate, that the vulgarity of the subject is redeemed by the consummate elegance of the execution, and the *mind* everywhere displayed in the conception as well as the treatment. He had, however, three different *manners*. At first he began by imitating Brouwer, (whose boor-subjects were then much in fashion,) and painted forcibly in rather a brownish tone; this he softened into a golden tone, and at length adopted that sparkling, transparent touch and cooler tone by which his best pictures are distinguished. This delicacy of colouring sometimes, in his later pictures, verged on coldness and flatness, particularly in his landscapes; but the finest of these are wonderful for their airy brilliance. Of the 21 pictures attributed to Teniers in this collection some are doubtful, none absolutely first-rate. The Queen's private gallery, and the collection of Lord Ashburton, contain the finest specimens of his talent I have seen in England. The best here, in point of individuality of character and delicacy of execution, is the "Chaff-cutter" (No. 156): it is in his latest manner, as are also Nos. 139 and 61; but the picture before us is poor for Teniers, and will not assist the amateur in forming a true estimate of his merit.

KAREL DU JARDIN?

47. A Landscape.

A woman and a cow in the foreground; a small indifferent picture.

48. A Landscape.

VERNET.

49. A Rocky Shore.—With figures and vessels.

TENIERS.

50. Interior of a Guard-room.

A PAGE in a red vest, with a sword in his hand; various pieces of armour and two kettle-drums are on the ground. This is a good picture of the kind. Teniers has painted the same class of subject twenty times at least, varying the composition.

About 2 ft. by 2 ft. 4 in.

J. RUYSDAEL.

51. A Landscape.—A blasted tree in front; a single figure coming along the road.

TENIERS.

52. A Cottage, in a small Landscape.

Five peasants regaling at a table before the door; in the middle-ground a man is reaping, and a hamlet is seen beyond.

WOUVERMANS.

3. A Landscape, with Haymakers.

ADRIAN BROUWER.

54. Interior of a Cabaret.

FIVE boors are drinking and smoking: one, leaning back, with an air of complete enjoyment, has just taken his pipe from his mouth; another, leaning against a post, appears stupified.

Nothing can be better in its way than this little picture. "It is enough to give one a sick-headache to look at it." It is full of character, and the execution, in a rich brown tone, is yet clear and brilliant.

Adrian Brouwer painted the scenes in which himself delighted—scenes of low debauchery—the interiors of Dutch cabarets, &c.; but the man had genius, and has stamped it on all his works. Rubens, who admired the talent of Brouwer, did all in his power to redeem him from his degraded and vicious habits, but in vain, and he died at last in an hospital, a victim to his excesses: Rubens buried him at his own expense. His works are rare, and valuable for truth of character, as well as the spirit and beauty of the execution.

DE LOUTHERBOURG.

55. A Landscape.—(See No. 110.)

TENIERS.

56. A Village on Fire.—A small picture.

SIR FRANCIS BOURGEOIS.

57. Religion in the Desert.

GIOVANNI BATTISTA TIEPOLO.

58. A small Allegorical Sketch for a ceiling.

CUYP.

59. A Landscape.

Two shepherd boys keeping sheep and goats. Painted in a free, sketchy style: it has suffered greatly.

TENIERS.

60. A Sow and Pigs; a Peasant standing by.

From the collection of M. de Calonne.

9 in. by 12 in.

TENIERS.

61. A Man seated, opening Muscles, another standing by.

A WOMAN coming from the cottage behind.

KAREL DU JARDIN.

62. A Landscape.

IN the foreground a woman is leading an ass down the road, by the side of which a man is seated ; a white horse is conspicuous on the left.

This picture must have been beautiful formerly ; it has turned dark, and is in a bad condition.

WOUVERMANS.

63. A Landscape, with Two Horsemen.

64. A Man riding along a shore, and two figures begging.

Two free and spirited little pictures. Unlike the usual manner of Philip Wouvermans, to whom I should not attribute them. About 13 inches high.

65. A Group of Huntsmen.

OMMEGANCK.

66. A Bull.

OMMEGANCK is a modern Dutch cattle-painter, who in his best pictures has emulated Paul Potter.

————— ?

67. Portrait of a Lady.—IN a ruff, and holding a glove.

Attributed here to Annibal Carracci.

CUYP.

68. A Landscape.

IN the foreground is a man with two cows and a dog, and far off in the centre of the picture, a bridge with a peasant crossing it. A beautiful picture, in a sketchy style.

TENIERS.

69. An Old Man.—A little full-length figure.

70. The Companion.—An Old Woman.

Two very small pictures.

PAUL POTTER.

71. A Cow.—A small sketch.

ADRIAN VANDERVELDE.

72. A Landscape, with Cattle and Sheep.

A VERY small picture; and, for the master, indifferent.

ADRIAN V. OSTADE.

73. A Woman with a Pitcher in one hand, and a Glass in the other.

A SMALL half-length, finished like a miniature.

SIR FRANCIS BOURGEOIS.

74. A Landscape.

BACKHUYSEN.

75. Boats in a Storm.

THEY are seen approaching the shore, on which many people are assembled.

CUYP.

76. A Landscape.

THE banks of a canal or river in Holland, with three cows in the foreground, and a small boat lying close to the shore.

A small picture. About 10 in. by 13 in.

LINGELBACH.

77. A Moorish Market.

A PORT in the Levant, with many small figures in front, and the sea in the distance. The painter excelled in this style; and this is a very fair specimen of his talent.

RUBENS.

78. A small Sketch, representing four Saints.

St. AMBROSE, St. Gregory, St. Catherine, and St. Theresa; two angels descend from above to crown the female saints.

A very spirited study for a large picture. St. Catherine is here re-

presented with the sword by which she was beheaded, and not with the wheel, as is usual. There is something in the elegant turn of the figure which reminds us of Parmigiano. I am not aware of the existence of any large picture painted from this study, nor of any engraving from it.

PETER NEEFS.

79. The Interior of a Cathedral.

"From one end to the other and back again would make a morning's walk."

FRANCESCO ALBANO.

80. Salmacis and Hermaphroditus.*

———?

81. The Infant Christ.

Attributed here to Titian.

SIR FRANCIS BOURGEOIS.

82. A Funeral Procession of White Friars.

CUYP.

83. A Landscape.

IN the foreground a herd of seven cows, four sheep, and a horse, kept by a female peasant in a blue dress. Hills illuminated by sunshine in the distance; and a river stretching far away, till water, air, and light seem to blend in the horizon.

A beautiful picture, bought by Sir F. Bourgeois, from the collection of R. Hulse, Esq., in 1806, for 225 guineas.

C. 2 ft. 10 in. by 3 ft. 7 in.

TENIERS.

84. A Cottage, with Figures.

GERARD DOUW.

85. An Old Woman eating Porridge.

AN early picture, painted when Gerard Douw still imitated the forcible chiaro-scuro of his master, Rembrandt. It is said to be a portrait of the artist's mother. C. 14 in. by 11 in.

86. The Companion.—Two small upright pictures.

* Not hung up.

—————?

87. Portrait of a Lady.

A feeble thing, attributed here to Andrea Sacchi.*

SIR FRANCIS BOURGEOIS.

88. A Tiger Hunt.

LOUTHERBOURG.

89. A Landscape.—Peasants watering cattle at a stream.

—————?

90. A View of a Convent on a Hill.

IN front a group of figures before an inn.

A Dutch picture, attributed in the catalogue to Slingsland, by which I suppose Slingslandt is meant; but it is not his.

SIR FRANCIS BOURGEOIS.

91. A Sketch.

WILHELM VANDERVELDE. (See p. 146.)

92. A Calm at Sea.—A large vessel firing.

PHILIP WOUVERMANS.

93. A View on the Sea-shore.

THE coast of Schevening, near the Hague, with a group of eight figures buying and selling fish; just behind this group is a man on a horse, and further off on a high bank a square watch-tower; the sea is on the left.

A brilliant and beautiful picture.

C. 1 ft. 8 in. by 2 ft. 6 in.

Philip Wouvermans is a very peculiar painter; a decided mannerist, monotonous in his choice of subjects and in his treatment of them; but notwithstanding the sameness of the elements out of which they are composed,—the eternal cavaliers with their dogs and horses,—there is such a variety of fancy in the combination, so much of open air and daylight and breezy freshness in his scenery, so much incident and action in his lively groups, that he always pleases, and his best pictures are

* Hazlitt attributes this picture to Carlo Maratti, and praises it highly; I know not why.

perfect in their kind. He painted scenes of hunting and hawking, horse-fairs, farriers' shops, camp-scenes, skirmishes of cavalry, sea-shore scenes, and halts of travellers before old mansions and picturesque inns.

Standing before a fine landscape creation by Hobbima, Cuyp, or Gaspar Poussin, we are often affected as we are by nature; we become a part of the scene before us—are absorbed into it—into its coolness, its quiet, its sunshine, and breathe for a moment the same air. But we have not—at least *I* have not—the same feeling with regard to the works of Karel du Jardin, Both, Berghem, and above all Wouvermans. These are to me like scenes beautifully got up and passing before the eyes, with which we have nothing to do but as admiring spectators.

The immense number of pictures painted by Wouvermans during his short life is wonderful, considering the mastery of hand which must have been first acquired, and the delicacy and minuteness with which they are executed, without anything little or finical in the style. On the contrary, the spirit, breadth, and mellowness of his touch form one of his great beauties. He died in 1668, at the age of forty-seven; and his works, enumerated in Smith's catalogue, amount to 522. Very few among them are studies from nature; and it is said that he destroyed all his original drawings and studies before his death. His early pictures are a little too brown and dark, his latest rather cold and grey; but those painted between 1650 and 1660 are at once rich, delicate, and animated. His two younger brothers, Peter and John Wouvermans, imitated him, painting the same class of subjects, but in an inferior style. Of the ten pictures here attributed to this elegant painter, those which are of superior beauty and indisputably genuine have the name "Philip Wouvermans" in full, and the others merely "Wouvermans;" and I must leave it to the honest and experienced connoisseur to decide on their genuineness.

SAENREDAM?

94. The Interior of a Cathedral.

SAENREDAM is well known as an engraver; on what authority this picture is attributed to him I know not.

SIR FRANCIS BOURGEOIS.

95. Tobit and the Angel.—In a small Circle.

96. A Landscape.

SIR WILLIAM BEECHEY.

97. Portrait of C. S. Pybus, Esq., a London Banker.

HYACINTH RIGAUD.

98. Portrait of Boileau, the celebrated French poet and satirist : he died 1711.

Rigaud painted him frequently. This appears to be the same picture engraved by Ravenet.

GIOVANNI B. TIEPOLO.

99. Joseph receiving Pharaoh's Ring.

HALF-LENGTH figures ; life-size.

A large picture, with nothing to distinguish it but its feebleness and mannerism.

TENIERS.

100. A Landscape.—Brickmakers at work.

JAN VORSTERMANN.

101. A View on the Rhine.

(See Windsor Cat., No. 74.)

DANIEL SEGHERS.

102. Flowers : round a small circle, in which the Madonna and Child are painted in chiaro-scuro, probably by Quellinus ; signed on the right, Daniel Seghers. The names of Rubens and Breughel, inscribed on the frame, ought to be removed.

Daniel Seghers, the Jesuit, is the earliest flower-painter by profession I can remember ; he painted nothing else, and cultivated, tended, and loved the flowers he so beautifully represented. It is singular that his colours have stood the influence of time better than those of later flower-painters. He died very old in 1660.

JAN MIEL.

103. An Old Building, with Figures.

INSCRIBED, "the gift of John Kemble, Esq., the modern Roscius."

This picture has become very muddy and dark. The painter ranks with the second-rate Dutch masters.

CORNELIUS DUSART.

104. Figures in front of an Old Rustic Building.

A WOMAN suckling her child, a man standing by.

Dusart was a scholar of A. Van Ostade, whom he has very successfully imitated in this picture.

POELEMBERG. (See p. 188.)

105. A Nymph and Cupid asleep, in a Landscape.

THE composition disagreeable; the colour and effect wholly spoiled by injudicious cleaning.

GERARD DOUW?

106. A Lady playing on the Virginals.

THE instrument is placed on a table at an open window; in front is a piece of rich tapestry, fastened to the ceiling, and falling in folds like a curtain.

AN exquisite picture of this subject was exhibited in the British Institution, 1821, and then belonged to William Wells, Esq. I am inclined to think this picture before us an old Dutch copy of that original, which was once in the possession of Desenfans.

ADRIAN V. OSTADE.

107. The Interior of a Cottage.

A MAN and a woman drinking at a table. Very good.

P. 1 ft. by 10 in.

ADRIAN VANDERVELDE.

108. A Landscape.—Cattle reposing near a stream; a female peasant, seated on a stone with her feet in the water, is drinking; a man standing near her.

SIR FRANCIS BOURGEOIS.

109. A Sketch.

BREEMBERG.

110. A Landscape.—In an oval.

SECOND ROOM.

GAINSBOROUGH.

111. Portrait of Philip James de Loutherbourg.

AN eminent painter of battle pieces and landscapes.

In his own department, Loutherbourg was one of the most popular

painters of the last century ; he is, however, an unequal and rather meretricious painter, captivating the attention by the vivacity of his colouring, and the spirited freedom of his touch ; but deficient in those higher qualities which lend a work of art a lasting value. His best pictures still please ; but the greater part have disappeared. He came to England in 1763, and died in London in 1812. This is not one of Gainsborough's best portraits ; it is very feebly coloured.

VANDERNEER ?

12. A Moonlight.

WILHELM VANDERVELDE.

13. Several large and small Vessels becalmed at the mouth of a River in Holland.

A SMALL boat, with two men and fishing-baskets in it, is in the centre of the picture. Once a beautiful work of art, now much ruined by most unskilful cleaning.

C. 2 ft. by 2 ft. 6 in.

CUYP.

14. The Interior of a Riding House.

FIVE figures and a white horse.—A man mounted on a brown horse.

—— ?

15. The Education of Bacchus.

A BAD copy from the fine picture by Nicolò Poussin in the National Gallery, No. 39.

TENIERS.

16. A Winter Scene.—The ground is covered with snow : in front of a house on the left, a group of ten persons are preparing to kill a pig. Teniers has repeated this disagreeable subject in another composition.

C. 2 ft. 1 in. by 2 ft. 11 in.

Engraved by Laurent.

—— ?

17. Cupids reaping ; Six Figures.

This is a most poor, coarse, and flagrant copy of a charming little

composition by Rubens, now in possession of the Earl of Radnor. It has the appearance of having been painted, not from the picture, but from Bolswert's reversed print: the figures being all left-handed.

HYACINTH RIGAUD.

118. Portrait of a French Gentleman in an immense Wig.

TENIERS.

119. A large Landscape.—Three peasants and a dog on a bank in the foreground, in the distance a man keeping sheep.

PAUL POTTER.

120. A Landscape, with Cattle and Figures.

VAN HUYSUM.

121. Flowers, grouped in a vase, which is placed on a marble slab; a bird's nest, containing five eggs, is beside it. This is a beautiful and delicate specimen of this celebrated flower painter, from the Calonne collection.

VAN DYCK?

122. Portrait of a Lady.

A STIFF cold picture, of a stiff cold person. It is about the worst picture I ever saw attributed to Van Dyck,—and that is saying much.

GRIMOUX.

123. Portrait of a Lady.—In a feeble, flimsy style.

Grimoux, a French painter of the last century, had some talent, but was a vain, profligate, unprincipled man.

VAN DYCK.

124. Charity.—Group of Four Figures, Life-size.

A BEAUTIFUL female, seated, clothed in a white robe and blue scarf, and scarlet drapery over her knees. She is looking up to heaven with a fine, open, animated expression of hope and love. A naked infant, its arms extended, is lying in her lap; a second child is on her right hand, and a

third behind her. Architecture and landscape in the background.

Of this fine subject Van Dyck has painted several repetitions; one is in the collection of Lord Methuen, another in that of Lord Lonsdale, and a third is in the possession of Mr. Hope.

C. 4 ft. 8 in. by 3 ft. 5 in.

Engraved by Caukerken, and by W. Ryland.

PHILIP WOUVERMANS.

125. A Landscape, with Figures.

CAVALIERS halting at the door of a cabaret; one of them is lying on the ground. To the right is a hilly landscape.

126. A Landscape.

A GIRL at a fountain, from which a dog is drinking; two cavaliers are near her, one of whom has dismounted; a man and some sheep in the background.

Both these pictures are of great beauty, full of air, and life, and light. They are the same, I presume, which were sold from the collection of the Marquis de Brunoy, in 1749, for 216*l*.

P. 15½ in. by 22 in.

SIR FRANCIS BOURGEOIS.

127. Cupid.

GIORGIONE?

128. A Musical Party.

A LADY in front, half-length. Two men appear behind.

There is no trace of Giorgione left in this picture: whatever it may have been once, the life and soul—nay the body too, have been cleaned out of it.

———?

129. The Good Shepherd.

THE Infant St. John reclining in a landscape, a lamb near him; attributed here to Murillo, but not by him.

PYNAKER.

130. A Landscape; a wooded and rocky scene.

IN the foreground is a group of huntsmen reposing after the chase, one of whom is blowing a horn; a dead deer and other game lie near. The figures are by Berghem.

The union of two such painters ought to have produced something fine; yet there is a flatness and poorness of effect about this carefully executed picture, which proves that no correctness of detail and exactness of imitation will suffice to convey the feeling of nature, and that even a landscape must have a *soul* as well as a *body*. Compare it with the little landscape, No. 150. Pynaker was one of a group of Dutch landscape-painters who lived in the middle of the seventeenth century,—as Both, Weeninix, Karel du Jardin, Breemberg, Berghem,—all of whom studied in Italy, and combined the beautiful precision of their own school of art with the poetical groups and glowing scenery of a southern climate.

C. 4 ft. 4 in. by 6 ft. 2 in.

HOBBEEMA.

131. A Landscape; a Village scene.

“Hail to the fields, with dwellings sprinkled o’er!
And one small hamlet under a green hill,
Cluster’d with barn and byre and spouting mill!”

ON the right a piece of water with a mill and cottages; on the left, amid embowering trees, a lady and gentleman are seen advancing along a path, by the side of which are seated some itinerant musicians.

This is a beautiful picture, full of that rural repose which Hobbema conveyed as no other painter has done: but it gives no adequate idea of the charm of his finest works—that dewy freshness, that presence of life, and air, and light, mingled with that soft pervading quiet, that drowsy stillness, which falls like balm upon the fancy, when in the midst of crowded noisy London the eye rests upon one of his pastoral homesteads, embowered in foliage. Lord Hatherton, Lady Ford, and Sir Robert Peel, possess the three finest examples of his power I can recollect to have seen. Of the painter nothing is certainly known but his works, and his name—Minderhout Hobbema. We are told that he was a Dutch country gentleman of independent fortune, who painted principally for his amusement. He is supposed to have died somewhere about 1670. His works had little value in his own country till the English had shown a decided predilection for them.

P. 2 ft. by 2 ft. 8 in.

BERGHEM.

32. A Farrier Shoeing an Ass.

A WOMAN mounted on a mule; a ruined building in the background. A very brilliant picture.

———?

33. Portrait.

A FINE head of a young man with long hair, in a red vest.

A Florentine picture of the fifteenth century, and certainly not by Lionardo da Vinci, to whom it is here attributed.

VAN DYCK.

34. Portrait of a Lady in a rich dress.

Susan Vere, first wife of Philip Earl of Pembroke*.

This picture has suffered terribly.

35. The Virgin and Child.

SHE supports with both hands the Infant Saviour who is standing on her lap; he is looking out of the picture, on the spectator; her eyes are raised to heaven, as if in devout thankfulness for that high destiny which had rendered her "the most blessed among women."

This is an original repetition of a celebrated and beautiful subject, of which the finest example—the *originalissimo*—is in the Bridgewater collection; another is at Blenheim, and a fourth in the Dresden Gallery.

C. 4 ft. 8 in. by 3 ft. 5 in. Engraved by P. Pontius, Carmona, Finden, and Salvador.

PHILIP WOUVERMANS.

36. Le Retour de la Chasse et Curée.

Engraved by Dequevaviller.

37. A Farrier Shoeing a Horse.

SIR JOSHUA REYNOLDS.

38. Sketch of a Man on Horseback.

THE horse rearing; a small study.

* I do not feel sure of the identity of this picture: of the lady there is a fine authentic full-length at Wilton.

TENIERS.

139. A Landscape.

IN the distance the château of Teniers, between Malines and Vilvorde; the same building, with drawbridge and round towers, on an eminence, which Teniers has so often introduced into his pictures. In the foreground, Teniers, his wife (who was the daughter of Velvet Breughel), and the old gardener; the same group which occurs in others of his pictures.

A large landscape, remarkable only for the simplicity of the composition, and the sober, yet sweet and delicate colouring.

VAN HUYSUM.

140. Flowers.

CUYP.

141. Landscape.—A rocky scene, where, on the right, a cavalier mounted on a white horse, and followed by an attendant on a brown horse, is seen descending the road; a clump of trees in the centre; and in the foreground, a pool with some sheep and a goat, and a peasant watching them; beyond a canal and a town, glowing in the rich light of evening. A very beautiful picture.

NICOLO POUSSIN.

142. Landscape.

NEAR the centre of the picture a round tower on a rock is conspicuous; it is a very poetical picture: whether a genuine work of Poussin is, I think, doubtful.

SIR JOSHUA REYNOLDS.

143. The Mother and her Sick Child.

SHE clasps it to her bosom, while a guardian angel is driving away the ghastly figure of Death.

A sketch, about 2 ft. by 3 ft.

WOUVERMANS.

144. A Halt of Travellers.

A RUSTIC building behind ; in the foreground two men, one of whom has dismounted from his horse, and is lying as if overcome by fatigue at the foot of a tree, which rises in the centre of the picture ; in the distance a wide heath, with a storm coming on.

CUYP.

145. A Winter Scene.

MEN fishing beneath the ice ; a windmill on the left.

The composition, besides being much smaller, and as a painting very inferior, is altogether different from the famous picture in the Duke of Bedford's collection.

SIR JOSHUA REYNOLDS.

146. His Own Portrait, in Spectacles.

A DUPLICATE of the picture in the Queen's Gallery, and not so good.

B. WEENINX.

147. A Landscape.

NEAR a ruined building or temple, a boy seated on the ground with two dogs ; four sheep reposing near.

Not a very agreeable picture, but very cleverly painted. There were two painters of the name—Baptist Weenix, the father, by whom I presume this picture to be ; and Jan Weenix, the son, famous for his birds, dead game, and wild animals.

TENIERS.

148. Head of an Old Man.

149. Head of an Old Woman.

Two small miniatures in oil.

PYNAKER.

150. A Landscape.

NEAR the centre a large massy bridge ; figures and cattle

are seen crossing it. Beneath the arch of the bridge the water is bright with the reflection of the evening sky.

This is a little landscape of exquisite beauty, most delicately finished, and wonderful for air and effect.

SLINGELANDT?

151. A Boy with a Bird's-nest.

SMALL, half-length figure. It is very delicate, but hardly conveys an idea of the power of this laborious painter.

ADRIAN V. OSTADE.

152. A Man Smoking.

SMALL, half-length figure, looking down; the companion to No. 73.

SIR WILLIAM BEECHEY.

153. Portrait of John Philip Kemble.

THE celebrated actor. Half-length, seated, his hands clasped before him, the face seen in front, in his usual dress.

He made his first appearance in London in 1783, in the character of Hamlet, a part in which he excelled both by art and nature, and in which he is represented in the fine picture by Lawrence. (See p. 144.) In 1817 he retired from the stage, and died in 1823. With his stately manners he combined much kindness of heart, and was, like many other members of his distinguished family, of both sexes, a conspicuous instance of the compatibility of his profession with dignified self-estimation and general respect.

RUYSDAEL?

154. A Waterfall.

A HILL in the distance; no figures are introduced.

TENIERS.

155. A Landscape, with Gipsies.

FOUR figures, among which a woman is telling a boor his fortune; in the distance the same building with its round towers and pointed roof so often introduced. This is an excellent little sketch.

CUYP.

156. Two Horses.—One of which is fastened to a tree.

HOBBEMA?

157. A Landscape.

THE effect darkened and deteriorated either by time or maltreatment.

LE BRUN.

158. Musicians.—Three half-length figures.

SALVATOR ROSA.

159. A Landscape.

IN the foreground two monks fishing; an upright picture.

BERGHEM.

160. A Wood Scene.—Very rich and beautiful.

About 5 ft. by 3.

SEBASTIAN RICCI.

161. Vespasian rewarding his Soldiers.—Many small figures.

RUBENS.

162. A Shepherd and Shepherdess.

THE rustic has his arm round the neck of the shepherdess. Full-length figures, about half life-size. It appears to be the same picture which was in the possession of Rubens when he died; No. 90 in the catalogue of his effects.

CUYP.

163. A Landscape.

THERE is a broad road on the left, and at the side of it, near the foreground, two lofty trees, beneath which two shepherds are reposing, and a flock of thirteen sheep feeding near them. Beyond them is seen a woman in a blue dress and a straw hat, in conversation with a man, mounted on a mule. On

the right water, on the opposite bank two men are fishing ; and farther off is a quiet cottage under a lofty hill.

An admirable picture.

About $3\frac{1}{2}$ ft. by $4\frac{1}{2}$ ft.

——— ?

164. St. Lawrence.

A SMALL picture attributed to Pietro da Cortona.

165. A Holy Family.

A SMALL picture attributed to Albano.

W. VANDERVELDE.

166. A View of the Texel.

THE sea agitated by a fresh breeze, and enlivened by several fishing vessels ; two boats are seen just in front.

A picture remarkable for the beauty of the general effect, and for the most delicate finish.

VAN DYCK.

167. A gray Horse, with a long flowing mane.—

A small spirited study.

RUBENS.

168. Samson and Dalilah.—Figures life-size.

SAMSON, drowned in sleep, lies supine in the lap of Dalilah : a man bending over him with a pair of shears is about to cut off his hair. Two women are seen behind Dalilah, eagerly watching the result, and several Philistines in the background are grouped near a pillar.

As is usual with Rubens the story is admirably told, but the subject is always hateful and painful, and this is a coarse version of it ; the figure of Samson is fine ; the head of the old woman behind Dalilah admirable. The picture has been horribly maltreated.

Engraved by Matham.

CUYP.

169. A Landscape.

It represents a broken foreground, entirely bare of trees ; in

the centre two shepherds, one of whom is lying down, and two cows. In the middle distance a group of cows and figures. The sun is just setting, and every object is suffused with golden light, and steeped in liquid air. The whole scene breathes of peace and tranquillity, with something of the languor of the sultry summer day, now softly closing.

It is, I think, the finest picture of Cuyp in the gallery.

C. 3 ft. by 4 ft.

RUBENS?

170. Venus and Cupid.

A SMALL sketch. Cupid is kindling a fire, and Venus warming her hands.

171. The Goddess Pomona.—A study of three small figures with fruit.

Engraved, I think, by Van Kessel.

172. The Virgin and Child.

PHILIP WOUVERMANS.

173. A Landscape.—Called *La Petite Chasse à l'Oiseau*.

IN a hilly landscape a hawking party is represented as reposing; a lady is seated on some drapery spread on the ground, and a gentleman is offering her some fruit. Another sportsman is filling a bottle from a stream on the left; behind the lady stands her page, holding her palfrey, and a youth is in attendance with two horses. A gentleman mounted on a bay horse, with a hawk on his hand, and a lady, also mounted, are seen approaching on the right.

The whole picture is full of animation and elegance. It was purchased in Holland from the collection of Danser Nyman, in 1797, for 162*l*.—C. 21 in. by 31 in. It is engraved.

RUBENS.

174. A Sketch.

175. A Landscape.

———?

176. A large Landscape, with Cattle standing in a Pool.—Attributed here to Paul Potter, but certainly not by him. It is very well painted.

PIETRO DA CORTONA.

177. The Rebel Angels overcome by the Archangel Michael. Six figures.

ISAAC VAN OSTADE.

178. A Landscape.

REMBRANDT.

179. Jacob's Dream.

“AND he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven : and behold the angels of God ascending and descending on it.”—Gen. xxviii. 12.

JACOB, whose figure is that of a common peasant, and scarce distinguishable amid the “palpable obscure,” lies asleep on the left beneath some bushes. From the opening heavens above, a strange winged shape, “not human nor angelical, but bird-like, dream-like,” comes floating downwards, and beyond it another figure just emerging from the abyss of light, in which its ethereal essence was confounded, seems about to take some definite form and glide after its companion.

Within the realm of creative art, I know nothing more wild, visionary, and poetical, than this little picture. The only thing I remember comparable to it as a conception is the etching of “the Angels appearing to the Shepherds by night,” also by Rembrandt.

CUYP.

180. A Landscape.—Mediocre and doubtful.

———?

181. The Interior of a Dutch Cottage.

A woman spinning ; a child near her ; the still-life and accessories particularly well painted.

Attributed here to Wilhelm Kalf.

RUBENS.

182. A Woman seated in bluish drapery, with clasped hands.—Much less than life.

INTENDED, I am afraid, for Mary Magdalen in the desert. It is a spirited sketch, quite in the manner of Rubens.

NORTHCOTE.

183. Portrait of Sir Francis Bourgeois.

THE founder of the Dulwich Gallery.

(For an account of whom see the Introduction.)

CUYP.

184. Landscape.

Cows in the foreground, and in the distance, beyond a river, is seen the town and cathedral of Dort; near which was the residence of Cuyp.

TENIERS.

185. The Chaff-cutter.

IN front of a farm-house a man is cutting chaff; a white horse is feeding near him, and some poultry and a pig are introduced to diversify the simple scene, which is painted with great truth and skill, and very characteristic of the master. (See No. 46.)

It was bought from the collection of Rich. Walker, Esq., in 1803, for 110 guineas.

P., 1 ft. 10 in. by 2 ft. 2 in. Engraved.

W. VANDERVELDE.

186. A Calm at Sea.

THIRD ROOM.

187. Portrait of Marie de Medicis.

WIDOW of Henry IV. of France: half-length; life-size.

I presume by one of Rubens's scholars.

In 1624 this queen sent for Rubens to Paris, and commissioned him to paint the gallery of the Luxembourg. She was an accomplished woman, who had brought from her native Florence a taste for art, and amused herself with painting and engraving, but her character was weak and violent, and her end miserable. She died in 1642.

SEBASTIAN RICCI.

188. The Resurrection of Christ.

A SMALL picture, with numerous figures; all poverty and flutter.

This painter lived in the latest and worst time of the Italian school. He was in England in the reign of George I. (See Introduction to the Royal Galleries.) About 5 ft. by 4 ft.

REMBRANDT?

189. A Portrait of a Man.

A small half-length; very fine; and highly finished.

ADRIAN V. OSTADE.

190. Boors Merry-making.

VANDER WERFF.

191. The Judgment of Paris.

A composition of four figures.

An excellent and valuable picture of a master, who, in general, displeases by the hard, insipid coldness of his colouring as much as he charms by his elegant drawing and delicate finish. This picture has all his peculiar merits, with a warmer and richer tone of colour than I remember in any of his other works. It was painted for the Regent Duke of Orleans, in 1718, and brought to England with the Flemish part of the Orleans Gallery, in 1793. It was then valued at 150 guineas.

P. 2 ft. by 1 ft. 10 in. Engraved by Blot.

CUYP.

192. A Landscape.

ON the right a bank, with two goats browsing: three peasants are keeping a flock of sheep; and on the opposite side is a tree with a group of cattle near an enclosure.

SALVATOR ROSA.

193. A Young Man drawing.

A spirited portrait; half-length; life-size.

VELASQUEZ.

194. The Prince of Spain on Horseback.

It represents Don Balthazar Carlos, Prince of Asturias, son of Philip IV. and Elizabeth de Bourbon, when about six or seven years old.

Velasquez made several sketches of this subject: one, very fine, is in the possession of Mr. Rogers; another, still finer and more finished, in the Grosvenor Gallery. The one before us differs from the others in having a landscape background. The young Prince who here sits his horse so royally did not live to ascend the throne. The large finished picture in the Museum at Madrid is apparently from this study.

FRANCESCO MOLA?

195. A Landscape, with Hagar and Ishmael.

A small circle.

VANDER HEYDEN.

196. A View of a Dutch Town.

The painter to whom this picture is attributed had no equal in his own peculiar style, as a painter of buildings and perspective views on a small scale, finished with elaborate delicacy, yet surprising breadth of effect.

WATTEAU.

197. A Fête Champêtre.—Ten figures.

A PARTY of nymphs and swains regaling themselves under a tree; a lady, assisted by a cavalier, is about to mount a white horse: a small picture. (See No. 209.)

BERGHEM.

198. A Landscape, with Figures.

A WOMAN milking a red cow; another washing linen at a stream, &c. Very dark and dingy.

A small picture about 12 in. by 15 in.

JAN BOTH.

99. A Landscape.

A HIGH abrupt bank, surmounted with bushes and trees ; on the other side an open country ; a waggon loaded with timber is seen passing ; and on the opposite side are a peasant, a white horse, an ass, and a dog.

Painted with his usual delicacy of touch in his usual very red tone. (See Nat. Gal., No. 71.)

C., about 1 ft. 8 in. by 1 ft. 3 in.

BERGHEM.

100. Landscape.

A WOMAN crossing a brook with a child at her back, and other figures. A woman on an ass, with a man near her, and a group of cattle. Companion to No. 209.

HOBBEEMA.

101. Landscape.

A SIMPLE scene, with a village church in the centre ; to the left a leafless trunk.

JOSEPH VERNET.

102. A View near Rome.

Tivoli, I think ; a large and fine picture from the Calonne collection.

103. Portrait of a Lady.

IN a rich dress ; holding a book in her left hand : a Venetian picture. Attributed to Paul Veronese.

RUBENS.

104. St. Barbara.—A small sketch. (See No. 40.)

ACCORDING to the legend, this saint, who lived about A. D. 306, was, in consequence of her attachment to the Christian faith, imprisoned by her heathen father in a tower. On his return home, after an absence, he found that she had constructed *three* windows in her bath-room, as an emblem of the Trinity, and inscribed her profession of faith on a marble pillar. He was so enraged that he drew his sword to kill her, and she fled from him to the summit of the tower. This is the subject of the

sketch, which is very spirited ; full of life and air. The idea of *height* is very well expressed.

Saint Barbara afterwards suffered martyrdom by the hand of her father. On this occasion there occurred a fearful tempest, and the cruel father and his assistants were consumed by lightning. From these circumstances of her story St. Barbara is considered as the patron saint of castles, fortifications, sieges, tempests, and warlike arms :—

“ Guns, trumpets, blunderbusses, drums, and thunder.”

JAN BOTH.

205. A Landscape.

A MAN mounted on a mule is proceeding leisurely along a road, another is feeding an ass ; on the left, a river.

C. 1 ft. 8 in. by 2 ft. 1 in.

REMBRANDT.

206. A Girl leaning out of a Window.

Half-length ; life-size.

A picture wonderful for mingled power and simplicity. It is absolute truth. There is, I think, a mezzotint engraving.

RUBENS.

207. A Landscape.

A SHEPHERD is playing on his pipe, while his flocks and herds are feeding around him ; a few young trees and an old willow are seen on the right ; faint gleams of sunshine break from amid the clouds of a showery sky, in which are seen two rainbows. This singularity has given a name to the picture.

WYNANTS.

208. A Landscape.

AN old tower and building on the right ; in the foreground a man with a red mantle, followed by two dogs.

BERGHEM.

209. A Landscape.—Called La Blanchisseuse.

A WOMAN is seen washing linen at a stone fountain. In the foreground are two other women, one of whom is milking a

goat. Two cows, three sheep, two goats, a kid, and a dog, complete the composition.

A brilliant and beautiful little picture. About 1 ft. 4 in. by 2 ft.

This and No. 200 engraved by Dequevauviller.

WATTEAU.

0. Le Bal Champêtre.

A COMPOSITION of not less than sixty small figures. The company assembled in a garden, with trees and a fountain seen through the arch of a lofty building. On one side, in a recess between two pillars, is seen a buffet heaped with fruit and refreshments. In the centre are two ladies and two gentlemen dancing a minuet, and the others are seated round in various attitudes.

This is a very beautiful specimen of a style in which Watteau had no equal—a sort of French-Arcadian-pastoral-fantastic, which never yet existed, in which nature is represented just as in a ballet, and the nymphs and swains and “mincing dryades” are all *très gentils*. The sparkling delicacy of pencil and variety of fancy he has displayed in these subjects have lent them a certain value.

Of this picture there is a fine large engraving by Scotin.

———?

1. A Landscape. A Riposo.—An angel is offering flowers to the Virgin and Child; a bridge in the distance. Attributed here to Claude.*

GASPAR POUSSIN?

2. A Landscape.

VAN DYCK.

3. Portrait of a Woman.

Half-length, in a large black hat, black habit, and rich falling collar—her gloves on.

* The original picture of this subject, painted by Claude, formerly belonged to the Empress Josephine, and is now in the possession of the Emperor of Russia.

VAN DYCK.

214. Portrait of Philip, fourth Earl of Pembroke.

Three-quarters, life-size, in a red mantle, the right hand on his breast.

Purchased from Mr. Bryan's collection in 1798, and formerly in the possession of Sir Joshua Reynolds. (See No. 134.)

This Earl, who was Lord Chamberlain of the Household to Charles I., was a munificent friend of Van Dyck, who painted for him several pictures. From the contemporary memoirs we gather no pleasing impression of this strange man, whose ignorance, boisterous and overbearing temper, and capricious manners, were a theme for satirical merriment in his own time. That he was 'the son of "Sidney's sister,"' that "subject of all verse,"* the husband of the magnanimous Anne Clifford, the patron of Van Dyck, and the courtier of Charles I. seems to have been by some especial freak of destiny. He died in 1650.

WILSON.

215. Ruins of the Villa of Mæcenas, near Tivoli.

In the foreground the artist drawing, and a female standing near him. There are many repetitions of this picture.

Engraved by Cockburn and by C. Turner.

KAREL DU JARDIN?

216. A Landscape, with Cattle.

FIGURES at a fountain; the colouring very dark and muddy.

CARLO DOLCE.

217. St. Veronica.—Half-length, in a circle.

According to the legend, St. Veronica was a noble lady who, after leading a life of profligate pleasure, was suddenly converted to Christianity by the sight of our Saviour's sufferings and patience as he was bearing his cross to Mount Calvary.

VAN DYCK.

218. Portrait of a Man of rank.

In rich armour; three-quarters; his right hand on the pomel of his sword.

Called here the portrait of the Archduke Albert, who was Governor of

* "Underneath this marble hearse
Lies the subject of all verse—
Sidney's sister—Pembroke's mother."

the Netherlands under Philip IV.; but it is very different from the known portraits of him, in which he is represented with close light hair and a fair sanguine complexion. This represents a dark man in the prime of life. C. 4 ft. 2 in. by 3 ft. 4 in.

——— ?

19. View of the Campo Vaccino at Rome.

IN the foreground on the right four figures gambling. It certainly is not by Claude.

SALVATOR ROSA.

20. A Landscape.

FOUR figures in the front ; in the distance a boat with three figures.

SWANEVELT.

21. A large Landscape.—A View of the Arch of Constantine at Rome.

VELASQUEZ.

22. The Head of a Boy.

Seen nearly in profile, with long hair. Very fine.

LAWRENCE.

*Portrait of William Linley.

A MUSICIAN, the son of Robert Linley, the celebrated violoncello player, and nephew of Maria Linley, the first wife of Sheridan.

So pleasing and refined in the simplicity of nature, so true in the colouring, so careful in the execution, that perhaps very few of Lawrence's more celebrated pictures might bear a comparison with it. It is not, however, an *early* picture, as has been said. I presume it to have been painted about 1817.

G. LAIRESSE.

23. Apollo flaying Marsyas.

Nine figures in a small landscape ; poor.

MURILLO.

24. A Crucifixion.

SALVATOR ROSA.

225. The Head of an old Man.

DOMENICHINO.

226. Venus gathering Apples in the Gardens of the Hesperides. Cupid holds up his drapery to catch them.

A SMALL composition, and not a pleasing, even if a genuine, picture. The figure of Venus looks like an academy study.

VAN DYCK?

227. Venus lamenting Adonis.—A small Sketch.

The composition is precisely that of the great picture of Rubens, now in Mr. Hope's collection.

PHILIP WOUVERMANS.

228. A Landscape.

IN the foreground a cart with a white horse, and on a hill another cart with a brown horse.

A simple, natural scene, without that artificial look which we often see in Wouvermaus' finest things, and exquisitely painted.

P. 10 in. by 12 in.

KAREL DU JARDIN.

229. The Farrier's Shop.

THE smith is shoeing an ox, while a peasant and a boy are standing by.

TITIAN.

230. Europa.

A SMALL and spirited study for his large picture, painted for the King of Spain, afterwards in the Orleans Gallery, and now, I believe, in the possession of the Earl of Darnley.

ZUCCARELLI.

231. A large Landscape.—Figures at a fountain.

232. A Landscape.

SIR W. BEECHEY.

*Portrait of Sir Francis Bourgeois, wearing the Polish order of Merit.

GIOVANNI BATTISTA TIEPOLO.

233. A small Study for a Ceiling.

236. The Companion.

TIEPOLO, one of the last of the Venetian school, was much employed as a decorative painter, for which his fertile fancy and florid sketchy style particularly fitted him. He died in 1770.

VAN DYCK?

234. The Inspiration of a Saint.

RUBENS?

235. A Study.

GONZALES COCQUES.

237. A Lady purchasing Game.—Three Figures.

This is a very pretty little picture, delicately painted; but hardly a fair specimen of the power of Gonzales, who, among the Flemish painters of elegant social life, may rank with Terburg, or rather he may be termed a Van Dyck in miniature, such is the freedom of hand and truth of character combined with the minute delicacy of his execution. His works are very rare, and little is known of him; but it appears that he was a gentleman in affluent circumstances. Our Charles I. admired him greatly. (See Hampton Court Catalogue, No. 255).

——— ?

238. Ceres drinking at the Cottage-door of an old Woman.

THE story is in Ovid. Ceres, when seeking her daughter Proserpine through the world, arrived at the cottage-door of an old woman, and begged refreshment. The son of the old woman, mocking at the wretched and woe-worn appearance of the goddess, was turned into a frog.

This is a small, highly-finished picture, in which a very poetical subject is treated in the most unpoetical and most undignified manner.

It is attributed here to Gerard Douw. It is a copy, I presume, of a subject by Adam Elzheimer, of which there is a famous engraving by Count Goudt, copied by Hollar.*

CUYP.

239. A Landscape.

A FLAT country, with a village in the distance, and water lying bright and clear under the sun; in the foreground a group of eight cows (seven of which are lying down): no figures.

A very beautiful picture, breathing the repose of a soft summer evening. P. 1 ft. 6 in. by 2 ft.

RUBENS.

240. The Three Graces.—A SMALL sketch *en grisaille*.

The large picture of this subject was in the collection of Rubens when he died, was bought (according to Michel's "Vie de Rubens") for the King of England, and is said to be now in the royal collection at Madrid. Another sketch, *en grisaille*, is at Florence. There are engravings by P. de Jode and Massard.

RUYSDAEL?

241. A Landscape, with Two Mills.

——?

242. Lady Venetia Digby.

SHE was found one morning dead on her couch; her husband, Sir Kenelm Digby, sent for his friend Van Dyck, who made a picture of her in the attitude in which she was found. (See her portrait at Windsor, No. 6.)

This is a copy of the original picture, which is in the collection of Earl Spencer, at Althorp.

CUYP.

243. A Landscape.

IN the foreground a group of cows and a woman milking;

* The original picture, or a duplicate, once existed in the Royal Collection: I find it in King James's Catalogue, 518. "A night piece of a woman with a light in her hand, and one drinking; by Elsheimer." It also occurs in the MS. Catalogue drawn up for King William in 1697, but I have not met with it in the Royal collection.

farther off a canal, with the town and cathedral of Dort in the distance.

CLAUDE ?

244. A Landscape.

IN the foreground an old man and two females are conversing with a shepherd.

RUYSDAEL.

245. A Landscape.

GUIDO ?

246. St. Jerome.—A miniature head in an oval.

FOURTH ROOM.

GIOVANNI PAGGI.

247. Venus and Cupid.—Half-length, life-size.

PAGGI was a Genoese, a pupil of Luca Cambiasi, whose facile and elegant style he imitated very successfully—as in the picture before us.

MURILLO.

248. The Flower-Girl.

SINGLE figure, three-quarters, life-size; the face seen in front. She is seated on a stone bench, holding some flowers in the end of her scarf, which she seems to offer to the spectator; a white turban, gracefully and loosely twisted round her head, is ornamented with a rose; the expression is full of simple joyous nature; the colouring remarkable for its tender harmony; the execution altogether most beautiful.

This celebrated picture was formerly in the cabinet of M. Randon de Boissy, whence it was sold for 900 louis-d'or to M. de Calonne, at whose sale in 1795 it was purchased by M. Desenfans, for 640*l*.

Engraved by Robinson.

NICOLO POUSSIN.

249. The Holy Family.

VAN DYCK.

250. Portrait of a Lady.—Three-quarters, life-size ; in a red dress.

ZUCCARELLI.

251. A Bacchanalian Scene.

LE BRUN.

252. The Massacre of the Innocents.

A LARGE composition of numerous figures, among which Herod is seen driving his chariot over the bodies of the murdered children.

Confused and scattered in arrangement, and very tame and dingy in colour : it is a disagreeable picture of a subject, of which Rubens has given us the terrors, Poussin the tragedy, Raphael the poetry, and Guido the pathos.

It came from the Orleans Gallery, as I find by an elaborate description in the old catalogue, 1727. Le Brun was the great French historical painter of Louis the Fourteenth's time.

About 4 ft. by 5 ft. 9 in. Engraved by Le Noir.

——— ?

253. The Three Angels appearing to Abraham.

A SMALL picture, ascribed here to Nicolò Poussin. It appears to me quite unworthy of him.

SIR JOSHUA REYNOLDS.

254. The Death of Cardinal Beaufort.

“ See how the pangs of death do make him grin !

Lord Cardinal, if thou think'st on Heaven's bliss,

Hold up thy hand,—make signal of thy hope!—

He dies, and makes no sign.—O God, forgive him !”

Henry VI. Part ii. Act 3.

FIGURES life-size. The sketch for the great picture at Petworth, painted in 1790 for the Shakspeare Gallery, engraved by Caroline Watson : it differs in not containing the Fiend.

———?

255. The Virgin and Child.

A PRETTY copy from Correggio's "Vierge au Panier," in the National Gallery.

SWANEVELT.

256. A Landscape.

GASPAR POUSSIN.

257. A Landscape.

———?

258. View of a Palace.

AN architectural composition; attributed here to Claude, without a shadow of reason.

GUIDO.

259. Europa.—LIFE-size, three-quarters.

The figure of Europa is very delicate and beautiful, quite *à la Guido*. The head only of the bull is seen, very tamely painted.

Engraved by Bartolozzi.

NICOLO POUSSIN.

260. A small Landscape.

FRANCESCO MOLA.

261. St. Sebastian.

A SINGLE figure, bound to a tree, in a fine poetical landscape. Very picturesque and expressive. (See No. 339.)

About 2 ft. by 1 ft. 6 in.

———?

262. The Good Shepherd.

A SMALL copy of Murillo's large picture of this subject.

TITIAN.

263. Venus and Adonis.

A REPETITION of the picture painted for the Cardinal Farnese (see p. 64). In this picture Adonis wears a cap, and his javelin is feathered; the Cupid is asleep. It appears to me the worst of the many repetitions of this subject I have seen.

CLAUDE?

264. A Landscape.

NEAR the centre a single tall column rising against the sky ; to the left a high hill ; to the right a river crossed by a bridge ; in the foreground a group consisting of three figures— a woman with a child, and a man who is calling to a dog.

This is a beautiful picture. I am not sure that it is a genuine Claude.

LUDOVICO CARRACCI.

265. Two Saints.—St. Peter and St. Francis.

A SMALL picture ; the figures whole-length.

FRANCESCO MOLA.

266. The Holy Family, in a small Landscape.

GUIDO.

267. St. Jerome.

A VERY small picture, about 7 inches in height.

PAUL VERONESE.

268. St. Catherine of Alexandria.

SINGLE figure, full-length, life-size ; seated, with the crown and palm-branch.

(For an account of St. Catherine, see p. 155.)

This is a good, and I should think a genuine picture. The mass of white drapery is finely managed, and the whole very richly painted.

NICOLO AND GASPAR POUSSIN.

269. The Destruction of the Children of Niobe.

CLAUDE.

270. The Embarkation of St. Paula from the Port of Ostia.

ST. PAULA was a Roman matron, who lived about the year 378. She was distinguished as the friend and disciple of St. Jerome, who lodged in her house during his residence at Rome. Under his direction she quitted her native city to found a convent in Palestiue, and her depar-

ture is the subject introduced into this beautiful little picture, and from which it has obtained its name. It represents an Italian seaport, on each side noble buildings; between them we have a view of the entrance to the harbour, the waves gleaming under the morning sun. In the foreground St. Paula is descending a flight of steps towards the boat waiting to receive her.

This is a small repetition (with some variations) of the great picture painted for the King of Spain (*Liber Veritatis*, 49). Another exquisite duplicate is in the possession of the Duke of Wellington.

M. Desenfans informs us that this picture formerly belonged to Prince Rupert, and that he purchased it from the family to whom Prince Rupert bequeathed it. I know not if this be true; but there is no doubt that it is a genuine and charming picture of the master, though much rubbed and maltreated.

SALVATOR ROSA.

271. Soldiers Gambling.

A COMPOSITION of four figures; two are playing at dice and two looking on.

A very spirited picture, in a style in which Salvator excelled.

REMBRANDT?

272. Jacob Stealing his Father's Blessing.

ISAAC is represented on a couch, overspread with a rich coverlet, and is in the act of feeling the hands of his son, who is kneeling beside him, disguised in the habit of Esau. Rebecca is standing. Figures life-size.

From the school of Rembrandt, perhaps by Jan Victor.

No picture corresponding in size is in Smith's Catalogue of Rembrandt's Works. Two pictures of the same subject are mentioned, p. 4.

HERMAN SWANEVELT.

273. A Landscape.

——?

274. The Magdalen.

SHE is seated in a solitary landscape, in an attitude of meditation, her elbow resting on a skull which lies on her lap.

A copy of a well-known cabinet-picture of Annibal Carracci, of which there is a fine engraving by Faucci.

CLAUDE.

275. An Italian Seaport.

REPRESENTED under the effect of sunrise; to the right a tower on a rock, and the ruins of a temple, with Corinthian pillars, mingled with bushes and trees; in the distance is a lofty beacon marking the entrance to the harbour, and several vessels are seen riding at anchor; nearer the shore is a felucca, with four men on board, and a boat containing two men and a woman is approaching land, where two men are standing in conversation.

This picture has a genuine look; but it has been so rubbed, mended, and re-mended, I dare not pronounce on it.

C. 2 ft. $4\frac{1}{2}$ in. by 3 ft. $2\frac{1}{2}$ in.

GASPAR POUSSIN.

276. View near Tivoli.

——?

277. The Salvator Mundi.—Figure half-length.

A SMALL picture of the school of Lionardo da Vinci.

RUYSDAEL.

278. A View near the Hague.—Fine.

NICOLO POUSSIN.

279. A Landscape.—(See p. 27.)

A VIEW up a road, such as we often see leading to some antique town, in the south of Italy; on one side of which, stonework; on the opposite side, a fountain, amid trees. In the foreground are two men and a woman; one of the former is dipping for water at the fountain.

This is a genuine and well-known picture; it was painted about the year 1650 for M. Passart.

C. 2 ft. 6 in. by 3 ft. 4 in. Engraved by Baudet.

GUIDO?

280. Lucretia stabbing herself.

FIGURE half-length; life-size. A duplicate of a subject

which Guido frequently repeated, and which is engraved by Dupuis.

—?

281. Venus and Cupid.

Two small full-length figures, copie from Correggio's "Education of Cupid." (P. 33.)

REMBRANDT.

282. A Portrait.

HEAD only; said to be that of Philip Wouvermans, the painter.

MURILLO.

283. Spanish Peasant Boys.

A GROUP of three figures, life-size. A negro-boy standing appears to be begging a share of a cake which his companion, seated on the ground, withholds, looking up with an alarmed remonstrating expression; a third boy, also seated, looks out of the picture, grinning at the spectator.

284. The Companion Picture.

A GROUP of two figures; one boy, standing up with a pitcher in his hand, is sullenly munching some bread; another, seated, looks up at him, inviting him to gamble.

These two pictures may be pronounced the finest in the collection; because, though not of the highest class, they are excellent in their kind. In the mere imitation of common nature and animal spirits, nothing was ever finer or truer; they are brimful of life—the life of the warm south. Compare with these the merriment of Dutch boors in Jan Steen and Teniers;—what a contrast between the conventional vulgarity of the latter and the picturesque, careless, joyous vacancy of thought in these figures! They are boyish, rustic, roguish, but they are as far as possible from vulgar. "The fens and dykes of Holland," says Hazlitt, "with all our respect for them, could never produce such an epitome of the vital principle."

Murillo frequently repeated these groups, with great variety of arrangement, but great similarity of character and expression. The finest

I have seen are the two famous pictures in the Munich Gallery, in which fruit and other objects are introduced, all wonderfully painted, and lending a charm of variety and colour beyond anything here.

Engraved in mezzotinto by Say.

FRANCESCO MOLA.

85. Pluto and Proserpine.

The god is bearing away his beautiful prize. The landscape and the whole composition are full of that spirit and picturesque feeling which characterise Mola. The colouring too is rich and vigorous.

SIR JOSHUA REYNOLDS.

86. The Infant Samuel.—Half-length; life-size.

HE is starting up, as if waked by the supernatural voice: "The Lord called Samuel, and he answered, Here am I."

This is a better conception of the subject than the boy saying his prayers, in the National Gallery; but there is nothing pure or elevated in the style of treatment.

Engraved by J. R. Smith.

87. The Virgin and Child.

A SMALL Florentine picture, here attributed to Lionardo da Vinci.

CARLO DOLCE?

88. Christ as a Child bearing his Cross.

THE subject symbolically treated in a very small highly finished picture, about four inches in height.

PAUL VERONESE?

89. The Marriage of St. Catherine.

A COMPOSITION of six figures, less than half life-size.

The later Italian painters perpetually confounded St. Catherine of Alexandria with St. Catherine of Sienna. The latter was an enthusiast, who really lived about 13 ; and who, in a trance or vision, fancied herself miraculously espoused to the Saviour.

The existence of St. Catherine, the Martyr of Alexandria, is rather hypothetical.

In this picture (if genuine, which I much doubt) the painter has shown himself more than usually deficient in taste and propriety.

ZUCCARELLI.

290. A Landscape.

NICOLO POUSSIN.

291. The Adoration of the Magi.

A COMPOSITION of numerous figures, of which twelve occupy the foreground. The Virgin is seated near a ruined temple, holding the infant on her knee; the three kings are bending before him in various attitudes of devotion, and presenting gifts; three attendants stand behind, one of whom has a shield attached to his girdle; Joseph stands beyond the Virgin near a table, on which are a cup and a diadem; a young woman is in an attitude of attention, and a youth bearing a crown, complete the principal group. There is a fine bit of landscape in the distance, in which many other figures, with camels, &c., are seen approaching.

This is a beautiful picture. Poussin, as is usual with him, has treated the incident rather classically than scripturally, but has painted it with great care and attention to the detail. In Smith's catalogue it is said that it was painted for M. de Mouroy in 1663, while Felibien, who is the best authority for all that relates to Poussin, tells us that his last historical composition (Christ and the Woman of Samaria) was painted in 1661, and that the "Nativity," with the "Adoration of the Shepherds," was painted for M. de Mouroy, in 1653. I believe this to be the same picture which was sold in the collection of Sir Joshua Reynolds in 1795.

C. 5 ft. 7 in. by 5 ft. 4 in. Engraved by Ant. Morghen.

NICOLO POUSSIN.

292. A Landscape.

IN a rocky scene, three men fishing on the bank of a stream which flows towards the foreground.

LUDOVICO CARRACCI?

293. St. Francis.—A small full-length; two angels above.

MURILLO.

94. The Meeting of Jacob and Rachel.

"And Jacob kissed Rachel, and lifted up his voice and wept."—Gen.
c. 29, v. 11.

ALONE, in the midst of a beautiful pastoral landscape, Jacob and Rachel, kneeling, embrace each other.

A most charming picture, full of simplicity and sentiment. Those who have visited the Dresden Gallery will be reminded of Giorgione's picture of this subject. Nothing can be more distinct than the style of execution—the contrast between the deep ardent glow of Giorgione, and the cool, tender, silvery tone of colour in the picture before us; but the conception and the feeling are very similar.

NICOLO POUSSIN.

95. The Inspiration of the Poet.

AN allegorical composition of six figures; Apollo, seated, presents a cup, filled from the fountain of Helicon, to a youthful poet, who, kneeling, seems to drink up its contents "with all his faculties of soul and body." A muse, standing behind, looks on, and little winged genii descend to crown the poet. The attitude of the latter is more expressive than graceful; but the whole is very antique in spirit and conception.

Poussin has painted the same subject, very differently treated, in a large picture, now in Mr. Hope's gallery.

LUDOVICO CARRACCI.

96. The Death of St. Francis.

HE is extended on the steps of the altar, sustained by monks of his order, while a priest administers the last sacrament.

A small picture.

ELZHEIMER.

97. Susannah and the Elders.

A SMALL highly finished picture in the Dutch style.

SCHIDONE.

298. Cupid sleeping.—A study.

A BEAUTIFUL little bit of sentiment and effect; it looks like the fragment of a composition.

CARAVAGGIO.

299. The Locksmith.

FIGURE half-length, life-size : a portrait taken from common life, full of that savage energy which characterised the painter, and executed with wonderful breadth of effect, and mastery of hand.

Dr. Waagen thinks this picture may be by Pietro della Vecchia.

NICOLO POUSSIN.

300. The Nursing of Jupiter*.

A COMPOSITION of six figures ; the infant Jupiter, seated in the lap of a nymph, is eagerly sucking from a goat held by a fawn ; two other nymphs are in attendance, one of whom is taking honey from the hive, and another gathering grapes ; on the opposite side a shepherd is seen reclining on the ground, and on the right is seen a baby river-god, looking up from his sedgy lair, expressive of the infancy of the world. In the distance a rocky landscape.

This is a fine classical picture. It may be compared with one of the same subject by Giulio Romano (very similarly treated, with less elegance perhaps, but more fire), which belonged to Charles I., and is now at Hampton Court.

The picture before us is a genuine work of Poussin ; it was formerly in the collection of M. Blondel de Gagny, from which it was sold in 1776, for 8500 francs, (about 340*l.* ;) another picture of the same subject by Poussin, and reckoned superior to this, is in the Museum at Berlin, No. 462.

C. 3 ft. by 3 ft. 9½ in. Engraved in outline by Soyer.

301. The Conversion of St. Paul.

A SMALL picture, attributed here to Velasquez.

* In Smith's Catalogue (No. 208) it is styled *The Nurture of Bacchus*.

SCHIDONE?

302. A Holy Family.

FOUR figures of a small size.

A coarse commonplace imitation of some of the peculiarities of Correggio.

303. A Landscape.

A SMALL and beautiful picture, attributed to Claude.

—————?

304. Venus, extended on a couch, covered with red drapery : a Cupid behind.

It seems to be a settled thing that every undressed lady lying on a couch is a Venus, and by Titian. I cannot think this a genuine picture ; it is in no respect a good one.

NICOLO POUSSIN.

305. The Triumph of David.

A RICH composition of more than forty figures.

The arrangement is very like a theatrical scene ; David is seen passing over, bearing the head of Goliath on a pole, preceded by two men with musical instruments, and followed by the warriors and elders of Israel ; groups of women and children occupy the foreground. The background is a splendid Grecian temple, also crowded with spectators.

The imitation of the antique is in this picture not only misplaced, but as it appears to me exaggerated ; in the group of young girls on the left there is something more nearly verging on affectation than I remember to have seen in any other picture of the master, and strikes the more because he has borrowed the figures from Raphael, and doing so has spoiled their original simplicity. This picture was once in the possession of the Earl of Carysfort.

C. 4 ft. 4 in. by 5 ft. 6 in. Engraved by Ravenet.

—————?

306. St. Francis, with a book.

307. St. Anthony of Padua, with a lily.

Two small full-length figures, on a blue ground, each about eight inches

high. These formed part of the altar-piece which Raphael painted for the nuns of the convent of St. Anthony, at Perugia, about 1504. The Predella (or front-piece, below the principal picture) was divided into five compartments, containing five small pictures, which the nuns sold to Queen Christina, in 1663, for 601 Roman crowns; they came into the Orleans Gallery with the Bracciano collection, and are now all in England.* These two little figures were designed by Raphael, but not painted by him. They are supposed to be by a very inferior hand, probably by one of his companions in the school of Perugino.—(See Passavant's "Raphael," vol. ii. p. 42.)

SIMON CHARDIN.

98. A Woman with a hurdy-gurdy.

Small whole-length figure.

Chardin was a popular French painter of domestic subjects, who died very old, about 1778. Engravings from his works are very numerous.

VELASQUEZ.

99. Portrait of Philip IV. of Spain.

Three-quarters, life size, in a scarlet dress richly embroidered and slashed with white, holding his plumed hat in one hand and in the other a truncheon.

A most admirable picture, in all respects equal to any thing of Van Dyck. Though the features are not pleasing, nothing can exceed the look of life in the head, the brilliance of the colour, the facility and delicacy of touch, with which the whole is executed. It is an early picture painted when Philip was about two-and-twenty and Velasquez about thirty,—that is, about 1626.

There is something in the history of this painter which fills the imagination like a gorgeous romance. In the very sound of his name,—*Don Diego Rodrigo Velasquez de Silva*—there is something mouth-filling and magnificent. When we read of his fine chivalrous qualities, his noble birth, his riches, his palaces, his orders of knighthood, and, what is most rare, the warm, real, steady friendship of a king, and add to this a long life, crowned with genius, felicity, and fame, it seems almost beyond the lot of humanity. I know nothing to be compared with it but the history of Rubens, his friend and contemporary, whom he resembled in character and fortune, and in that union of rare talents with practical good sense which insures success in life. Philip IV. of Spain, the sub-

* See the Catalogue of Mr. Rogers's Collection.

ject of this picture, with many virtues and talents, was a most unfortunate and inefficient sovereign, merely from the want of that energy of will and brightness of temper which rendered Velasquez and Rubens as happy as they were glorious.

NICOLO POUSSIN.

310. The Flight into Egypt.—Composition of Eight Figures. The holy fugitives are preparing to cross a river in a boat. A group of four angels are hovering above.

This picture is mentioned in Felibien. It was painted in 1659 for Madame de Montmort, afterwards the wife of his friend, M. de Chantelou.

3 feet 6 inches by 3 feet. Engraved by Bartolozzi.

———?

311. A dead Christ, lamented by Mary and Two Angels.

A small picture from the Carracci school. The subject is called a *Pietà*.

MURILLO.

312. The Adoration of the Magi.
A SMALL composition of eleven figures.

ANDREA SACCHI.

313. The Entombment.

A SMALL upright composition of eight figures. The management of the light very effective.

PAUL BRILL.

314. A Landscape with Figures.

NICOLO POUSSIN.

315. Rinaldo and Armida.

THE incident represented is from Tasso's *Gerusalemme*, Canto 14. Armida having undertaken to vanquish Rinaldo, first lays him to sleep by her enchantments, and then approaching is about to lift her poniard when the charms of the youthful warrior cause a sudden revolution of feeling,—

“E di nemica ella divenne Amante!”

The Cupid behind, holding back the hand which contains the weapon, explains the feeling by which she is actuated, and tells the story very intelligibly. This is a beautiful and genuine picture.

C. 2 feet $7\frac{1}{2}$ in. by 3 ft. $7\frac{1}{2}$ in. Engraved by G. Audran.

NICOLO POUSSIN.

316. Mercury and Venus.

He is seated on a bank; she is reclining by his side. The car of the goddess waits in the background, and several Cupids are sporting round.

Engraved by Clarus.

317. A Study of Two Angels.

ATTRIBUTED here to Murillo.

PIETRO DA CORTONA.

318. The Triumph of Religion.

So called. It appears to be the deliverance of a female saint, who was about to be sacrificed to idols. The idols are overthrown, and the Heathens fall prostrate, or flee in terror.

LE BRUN.

319. Horatius Cocles defending the Bridge when Rome was attacked by Porsenna.

A COMPOSITION, in which Le Brun has imitated the manner of Nicolò Poussin.

SWANEVELT.

320. A Landscape.

ZUCCARELLI.

321. A small Landscape, with several Horses.

ANNIBAL CARRACCI.

322. St. Francis.—A head, life-size.

RUBENS?

323. A Female Portrait.—Three-quarters, life-size.

GUERCINO.

324. St. Cecilia.—Three-quarters: She is touching the organ.

NICOLO POUSSIN.

325. Jupiter and Antiope.

AN upright picture. It has become extremely dark.
From the Calonne Collection.

FIFTH ROOM.

ANDREA DEL SARTO?

326. The Virgin and Child, with St. John.

A DOUBTFUL picture in a very bad state.

327. A Holy Family.—Five figures, full-length, life-size.

GUERCINO?

328. The Salvator Mundi.

A head, rather in Guido's manner.

329. Christ bearing his Cross.—Full-length, life-size.

THE figure of the Saviour, in a dark grey robe, with the cord round his neck, appears to bend under the weight of the cross. St. John, Mary, and Martha are seen behind; the heads only are visible, expressive of grief and sympathy. The whole picture is conceived with great simplicity, and is full of grand and solemn feeling.

In the Dulwich Catalogue this picture is ascribed to Luis de Morales, an early Spanish painter, whose works are rarely met with in England. He painted sacred subjects only, and in his manner resembles Gian Bellini. This picture is in a later style, and from the Seville school. It was in the Calonne Collection, whence it was purchased in 1793, for ninety guineas. I should not know to whom to attribute it. As regards the execution it is unlike the usual style of Zurbaran, and in sentiment still more unlike Murillo.

MURILLO?

30. An Infant sleeping.

A study; life-size.

GUIDO.

31. St. John the Baptist preaching in the Wilderness.

SEATED figure; full-length; life-size. In the distance eight figures are seen, rather too far off to be listening, yet had they been more obtrusive they would have disturbed the grand unity of the composition. This is a very fine picture, but in Guido's latest manner, and rather cold in effect and colour.

Engraved by Morghen?

GUIDO?

32. A Madonna.—Head only, in a circle.

PAUL VERONESE.

33. A Cardinal.—In the rich dress of his order, and with a long flowing beard, he bestows his blessing on a person who is kneeling before him with clasped hands, and looking up reverently in his face.

The latter, evidently a portrait, appears to have been some benefactor of a church, and is probably the person for whom the picture was painted. The cardinal, who holds a model of the church in his hand, may be the patron saint. Both figures are full-length, and life-size. This is a noble picture, not quite equal in depth and richness of colour to the companion picture, representing a similar subject (now in the possession of the Duke of Sutherland), but still exceedingly fine.

———?

34. St. Cecilia.—Full-length; life-size.

SHE is seated at the organ, and habited in a rich drapery, partly amber and partly olive-green. Angels are seen in a glory above, and musical instruments and books are scattered in the foreground.

What this picture may once have been, and by whom painted, it were difficult to say. I have seldom seen a picture so shamefully maltreated

—so patched and repainted. About a foot has been added to the original canvass at top and bottom, all painted over by Sir Francis Bourgeois himself, whose clumsy hand (*con rispetto parlando*) is clearly distinguishable.

The legend of this popular saint, in itself beautiful, has been the subject of many beautiful pictures. She was a young Roman lady, an early convert to Christianity, who, having renounced all worldly pursuits, dedicated herself to heaven and the practice of music, in which she excelled—hence the old legend ascribes to her the invention of the organ. She had made a vow of perpetual chastity, but her parents having married her against her will to Valerian, a noble Roman, Saint Cecilia contrived not only to keep her vow, but she converted her husband and his brother to the Christian faith, and with them suffered martyrdom about the year 230.*

ANNIBAL CARRACCI.

335. The Virgin, Infant Christ, and St. John.

A SMALL cabinet picture, about nine inches in height.

NICOLO POUSSIN.

336. The Assumption of the Virgin.

THE subject is introduced into a fine poetical landscape, above which the Virgin is seen floating into heaven on golden clouds. The whole is beautifully painted; but I need hardly remark that the incident is too sacred and important to be merely accessory to a landscape.

Size about 18 in. by 15 in.

CARLO DOLCE.

337. The Mater Dolorosa.

A head only, crowned with thorns.

NORTHCOTE.

338. Portrait of Mr. Noel Desenfans.

GUIDO.

339. The Martyrdom of St. Sebastian.

Nearly full-length; life-size.

ST. SEBASTIAN was a soldier of the Pretorian Guards, and

* She is the subject of two chef-d'œuvres of art—the St. Cecilia of Raphael at Bologna, and the dead St. Cecilia of Bernini.

a Christian. During the terrible persecution of the Christians under the Emperor Dioclesian (A.D. 284), Sebastian, refusing to renounce the faith in which he had been born, was condemned to be shot to death with arrows by his fellow-soldiers. This sentence was executed on the Palatine Hill; but some charitable Christian women coming by night to take down his body from the tree to which he was bound, discovered that life was not yet extinct, and by their ministry he was restored: but being discovered and retaken, and persisting in the faith, he suffered martyrdom a second time, and was stoned to death at the age of twenty-two.

St. Sebastian is a favourite saint among the Italian women. from the peculiar circumstances of his story: while his youth, his beauty, the opportunity for the display of the figure and of strong expression, have rendered him a favourite subject for artists. The St. Sebastian of Carlo Dolce, in the Corsini Palace at Florence; that of Titian, at Vienna; and the noble statue of Puget, at Genoa, are amongst the finest examples I have seen.

Guido was fond of the subject, and has frequently repeated it. This is an admirable picture, felt and executed with more power than is usual with him. It is said to have been painted for his patron, Cardinal Barberini, about 1620. Another, differing in the attitude, was in the Orleans Gallery.

SIR JOSHUA REYNOLDS.

40. Mrs. Siddons as the Tragic Muse.

THE original picture, painted for Mr. W. Smith, in 1783, is in the Grosvenor Gallery.* This duplicate was painted for M. de Calonne, the French minister, when he was in England about 1788. It is of a smaller size than the original, and altogether so inferior in point of execution, so marred in effect, as to lend some probability to the assertion of Hazlitt, that it was painted in great part by a pupil of Sir Joshua's, a young man of the name of Score. He had this anecdote, I presume, from his friend Northcote. The subject, however, has not lost all its original brightness, and it is one of the most interesting pictures in the gallery. The unequalled actress represented in this picture, not less honoured for her virtues than admired for her genius, died in 1833.

* A particular account of it, and the circumstances under which it was painted, will be given in the catalogue of the Grosvenor Gallery.

MURILLO.

341. The Assumption of the Virgin.

A SMALL composition, in his usual style.

CARLO MARATTI.

342. A Holy Family.

A COMPOSITION of six figures: the Virgin and Child, St. John, St. Elizabeth, and St. Joseph. Behind this group stands a saint holding a book. Angels are seen above.

It appears to be a study for a large picture.

———— ?

343. Judith with the Head of Holofernes.

A SMALL copy from Allori's great picture in the Pitti Palace at Florence, engraved by Gandolfi. It is said, traditionally, to be the portrait of Allori's faithless mistress, La Mazzafierra.

LUDOVICO CARRACCI.

344. The Entombment of Christ.

A SMALL composition of six or seven figures.

It has become very dark, and is not a good example of the master. It is inferior to the small picture of the same subject in the National Gallery.

PAUL VERONESE.

345. The Adoration of the Magi.

A COMPOSITION of six figures. The group is artificially lighted by a torch held by an angel on the right. Two angels are seen above.

A small upright picture, very striking in effect and colour.

ANDREA SACCHI.

346. The Mater Dolorosa.

HALF-LENGTH, in a circle; the hands clasped; the head crowned with thorns.

MURILLO.

347. The Virgin and Child in a glory.—Called “the *Madonna del Rosario*.”

THE figures full-length, life-size; throned amid clouds, and

sustained by four angels. The heads of the mother and child appear to be portraits from common life.

A fine picture, improperly called here an Assumption. The total absence of elevated religious feeling in the expression is in some respect compensated by the beauty and life in the heads, the brilliance of the colouring, and the softness and finish of the execution.

GUERCINO.

48. The Woman taken in Adultery.

A COMPOSITION of five figures; half-length, life-size.

A good picture, in his vigorous, forcible manner. The contrite expression of the woman, with her folded hands, and eyes "bowed down by penetrative shame," is exceedingly fine and touching, reminding us of the man who would paint the Hagar of the Brera. The attitude of the accuser is also most expressive; but the head of the Saviour a failure.

ANNIBAL CARRACCI.

49. The Adoration of the Shepherds.

A COMPOSITION of seventeen figures, less than half life-size. Conspicuous on the left is a shepherd standing, blowing the bagpipes with might and main. Two children, one of whom is offering a dove.

The whole of this picture is well studied, well painted; but, like many others of the same artist, too studied, too academic; cold in the sentiment and treatment. It is, I think, engraved.

CARLO CIGNANI?

50. A Magdalen.—Half-length; life-size.

RUBENS.

51. Mars, Venus, and Cupid.

FIGURES full-length; life-size. Venus is seated on a couch, and Cupid is climbing upon her knee, and looking up in her face. Mars is seen behind, buckling on his armour.*

Painted with his usual spirit and vigour, all his characteristic splendour of colour, luxuriance of fancy, and coarseness of feeling. Origin-

* The head of Mars is a portrait of Rubens when young.

ally Venus was represented as pressing the milk from her bosom into the mouth of Cupid : an idea which Rubens frequently repeated, and which seems to have been with him a favourite image of fecundity. Sir Francis Bourgeois painted this out, and the alteration is visible. From the Orleans Collection, and subsequently in the possession of Mr. Vander-gucht and Mr. Bryan.

Engraved by Bolswert.

352. A Group of Children in a Landscape.

A SMALL picture, which may once have been fine : the colour is nearly gone, and it is in very bad condition. It is here attributed to Nicold Poussin.

HOLBEIN?

353. A Portrait.

AN old man, in a black cap and a dark robe trimmed with fur, holding with both hands a book. Three-quarters; less than half life-size.

Painted with much literal truth and individuality of character : the eyes are peculiarly small. From the Calonne Collection.

—?

354. A Holy Family.

FOUR figures. The Virgin is suckling the infant. Joseph is asleep in the background : St. John standing.

In the catalogue ascribed to Raphael ; I must needs say it, most absurdly. It is a late, and altogether indifferent picture.

RUBENS.

355. Maria Pypeling, the Mother of Rubens.

When about sixty.

FULL-LENGTH, seated ; the face seen in front ; habited in a dark gown trimmed with fur ; holding in one hand a book, in the other a handkerchief. Most unaffected and dignified in character and treatment.

If this portrait be from the life, it must have been painted before Rubens went to Italy in 1600, as his mother died during his absence (in 1608). Rubens, who lost his father early, was chiefly educated by his mother, whom he never ceased to regard with equal tenderness and respect.

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BARRY'S PICTURES,
IN THE COUNCIL-ROOM
OF THE
SOCIETY FOR THE ENCOURAGEMENT OF ARTS,
MANUFACTURES, AND COMMERCE,
ADELPHI.

* * * Respectable persons are admitted to see these Pictures any day of
the week, except Wednesday and Sunday.

BARRY'S PICTURES.

INTRODUCTION.

THE six great pictures painted by Barry, for the Society of Arts, in the Adelphi, are almost unknown to the public at large; and though so easily accessible, there are but few people in London, even among those who take an interest in art, to whom they are familiar. Yet they are most interesting and remarkable, not only because their history—the circumstances under which they were painted—form a striking chapter in the annals of art in England, but because, with all their faults, they are up to this time the greatest historical works of the English school;—the only pictures of the kind I know of, which were undertaken in a spirit of faith and enthusiasm by a man learned in his art, and who deemed most nobly of it; a man of an original, vigorous, and comprehensive mind, whose faults (like those of his pictures) were great enough in all conscience, but not the faults of meanness or deficiency—rather of what Coleridge used to call *too-muchness*, of every kind.

Decorative painting in the grand sense—painting in its alliance with architecture—was much in fashion in England towards the end of the seventeenth and the beginning of the eighteenth century; but though practised on a large scale, it was anything but a *grand* scale. How much more of real taste and greatness of style in the little dining-room decorated à l'antique, for Mr. Bellenden Kerr, than in all those acres of canvas, “where sprawl the saints of Verrio and Laguerre,” which Sir James Thornhill, and Amiconi, and Kent, have covered with angels, allegories, gods, and god-

desses,—and servile, tawdry flattery of kings and queens, and literally at so much per yard!

Fresco painting, so successfully revived of late years in Germany, and which has called forth the highest powers of their best painters, is as yet unknown in England. Yet we have all *heard*, at least, of the King of Bavaria's palace at Munich, enriched by the frescos of Schnorr and the sculptures of Schwanthaler; and of the interior of the church there, covered with the glorious creations of Cornelius and Hesse; and of the magnificent corridor of the Pinakothek, wherein is depicted the history of the progress of painting; and of the palaces of the Duke of Baden and the Duke of Meiningen, and of the hunting-seat of the Crown Prince of Bavaria, painted by Von Schwind, whose whole soul seems to be overflowing with the poetry of his art. When I was last in Germany, I found Edward Bendeman employed in painting the Audience Hall in the King of Saxony's palace with a subject similar to that which Barry has here chosen—the “history of the progressive civilisation of the human race, through religion and law.” This subject Bendeman has treated in a frieze about four feet deep, running round the room, beneath which are painted the colossal figures of the great legislators and teachers celebrated in sacred and profane history. I also found the Grand-Duchess of Weimar busied in decorating her palace with a series of subjects from the four great poets who have shed a glory on her little capital,—Herder, Wieland, Goethe, Schiller; adding yet another to the many memorials which this munificent princess will bequeath to the people over whom she has been called to reign.

When at Berlin a few years ago, I saw a series of small cartoons by Baron von Schinkel (the famous architect), being compositions for adorning the interior of the portico of the Museum at Berlin. There was first the allegory of *Heaven*,

or the Celestial Creation; the Dance of the Constellations; Saturn, and the Titans withdrawing into darkness before Jupiter begins the frame of the new heaven and earth; Night, the first great mother, unfolding her mantle, and loosing the embryos of all existences; the Birth of Eros, or Creative Love; the Genius of Science, sounding the depths of chaos; the Birth of Harmony; the Day-spring, or Dawn; the Rising of Venus; and at length the bursting forth of the glorious day, Phœbus in his might, revealing and illumining the new creation. Then came the Allegory of Earth, represented under the four seasons; the Morning, or Spring-time, accompanied by Youth, Love, and Poetry; Summer, or Noon, accompanied by Imagination and Art. Then Autumn, or Evening, with the vintage and the harvest; Labour, and the perfecting of art. Then Night, or Winter; the Muses, rejoicing in the company of Age and Wisdom; the Astronomer, studying the heavens. Lastly, the Human Wanderer through the previous scenes bids adieu to the hospitable Muse, and embarks on the wide, shoreless, moon-lit sea, in search of another world—another birth of day, of love, of joy, which is seen faintly dawning in the far distance.

There were, besides, two other compartments: one representing the mutual aid of human beings in all natural exigences and accidents—as, a deluge; the other, mutual help in all miseries mutually inflicted—as, war.

An exact critical account of this extraordinary pictorial poem I cannot give. I now describe it from the short memorandum made at the time; it struck me as being very learned, full of profound and suggestive thought; much of it very graceful, and some part very beautiful. It has not yet been painted in fresco, but I am assured that either this or some other work of the kind will be executed in the Museum, under the auspices of the present King of Prussia, whose beautiful villa of Charlottenhof, with its antique deco-

rations, built and designed by himself, gives earnest of the elegant and learned taste he possesses. Meantime, what are we doing in England? With us, the office of decorating a royal palace has been entrusted to upholsterers and picture hangers, and a pretty affair they have made of it! And as to our great public buildings, with the single exception of Whitehall, where the ceilings painted by Rubens yet exist, I believe they exhibit nothing better than the vile, weak, mindless daubings perpetrated by contract in Charles II.'s and George I.'s time. If the education and intelligence of our populace are to be the measure of the works placed before them; if our painters are to paint *down* to the comprehension of the people, instead of elevating and instructing them; if nothing is to be exhibited in our churches, halls, or palaces, that costs the labour of thought to produce or to understand, nothing but what is "intelligible to the meanest capacity," then, indeed, let us look to have our new houses of parliament adorned, for the encouragement of our native painters, with compartments painted in landscape, or with a frieze of portraits running round the walls: or, perhaps—if this be deemed too exclusively advantageous to one class of artisans—we may be doomed, for the express encouragement of our Manchester manufacturers, to see the walls hung with *rococo* papers, and silks and satins of the newest fashion, with plenty of gilding, à la Louis Quatorze.

Still it cannot be denied that the public feeling with regard to art has advanced in a degree since the days of poor Barry, of whom we are now to speak. His lofty imaginings, his exalted ideas of the capabilities and purposes of painting, might *now* stand a chance of being understood and appreciated; might meet with toleration, and even with sympathy, if not with employment and patronage;—but art, like religion and philosophy, has its martyrs—men whose minds are in advance of their time, whose existence is wasted

in that flame which is to serve as a beacon-light to others; and Barry was one of these. In vain he painted and printed, and stormed, and harangued, and exhorted: our public, as far as art was concerned, was "like a dish of skimmed milk," and not to be moved to glorious enterprise by this fiery Hotspur of artists. "The audacious honesty of this eminent man," says Cunningham, "conspired against his success in art; he talked and wrote down the impressions of his pencil. The history of his life is the tale of splendid works contemplated and seldom begun, of theories of art, exhibiting the confidence of genius and learning, and of a constant warfare waged against a coterie of connoisseurs, artists, and antiquarians, who ruled the realm of taste."

The *object* of his life was to elevate the noble art he practised, by directing it to ethical and national purposes; while it was his fate to live, with respect to natural and common enjoyments, a life of privation, and with regard to the expectations he had formed, a life of disappointment. These contradictions soured his temper; but let it be observed that the same causes did not sour the temper of the gentle Flaxman, who was as much before the time and superior to the time in which he lived as Barry could have been, and remains to this hour as little appreciated by the generality of his countrymen. But I am not writing the history of Barry; and shall merely give here so much of his biography as may serve to illustrate his pictures in the Adelphi, and the circumstances under which they were painted.

James Barry was born at Cork in 1741, and early displayed a decided genius for art, as well as that eccentric and irascible character which doomed him to a solitary, troubled, embittered existence, and placed him in such striking contrast with the bland, prosperous, amiable Reynolds. Edmund Burke first drew him from poverty and obscurity. I will not say he *patronised* him; such an expression

would not do justice to the helpful, generous sympathy displayed on the one side, nor to the independent spirit maintained on the other. Considering Barry's peculiar temper, there was real magnanimity in the simplicity and gratitude with which he accepted the means of subsistence from Burke while pursuing his studies abroad. He was never servile; Burke never presuming. The unreasonable impatience and ill humour of Barry caused a diminution of their good understanding; but there remained to the last heart-felt gratitude on one side, and respect on the other.*

Barry studied five years at Rome; quarrelled with the painters there—a poor set they were; came to England in 1771, and very soon contrived to make enemies of almost all the painters here. His views of art were too large; his aspirations too lofty to be understood. He criticised with severity the mean pretensions of some of the fraternity. They attacked him in turn. He indulged more and more his eccentric habits and angry feelings; he lost, by his unyielding acerbity, the few patrons his genius had gained, and sunk into neglect, obscurity, and poverty. About this time the Society of Arts proposed to the members of the newly-instituted Royal Academy to paint the interior of their great Council Room in the Adelphi; the painters to be reimbursed by the public exhibition of their works when finished. The Royal Academy, with Reynolds at their head, declined the proposal altogether. Barry, as a member of the Academy, signed the refusal with the rest; but soon afterwards he stepped forward and offered to execute the work himself,

* While studying at Rome, Barry painted and sent to his friend Burke the picture of Adam and Eve, now in the ante-room leading to the Council-room of this Society. The *sentiment* of this picture is far superior to the execution: the drawing—particularly in the figure of Eve—most feeble and faulty; yet the *insinuation* in her look and attitude, and the irresolution of Adam who holds the untasted fruit, are very well conceived and expressed. One of the first works executed on his return was the beautiful little picture of “Mercury inventing the Lyre,” of which there is an engraving by J. R. Smith.

provided he were furnished with the materials. At the time he made this offer, he had just sixteen shillings in his pocket, and was dependant for his daily bread on the work of his hands. His offer was accepted. In 1777 he commenced the task. He chose for his subject the History of Human Culture, or rather, the illustration of that great law, "that our happiness here and hereafter depends on the proper development and cultivation of the faculties which God has bestowed on us." He worked all day long, alone and unassisted, and at night he made drawings and sketches, by the sale of which, to print-sellers and picture-dealers, he earned a bare subsistence ; and under these circumstances finished, within six years, his extraordinary undertaking. During the progress of the work, which took double the time and labour he at first calculated, he had asked an allowance of 100*l.* a year to live upon meanwhile. This was refused ; but the Society voted him two sums of 50*l.* each, and 100*l.* on the conclusion of the work. They also allowed him the profits of a public exhibition of the pictures, which produced 500*l.* He received presents from some generous noblemen, who were struck, perhaps, by the perseverance and magnanimity of the artist, more than by the beauty of his work. One friend bequeathed him 100*l.* Barry was neither careless nor profuse. He placed the money thus acquired at interest, and lived on a small annuity, which just supplied his absolute wants. Becoming every year more recluse, more eccentric, a touch of insanity seems at last to have mingled with his reveries, and shadowed his mind. He died under melancholy circumstances in the year 1806, at the age of 65. In his character, in his strange caprices, in his disdain for conventional manners, and his wild suspicion that he was marked out for calamity and persecution, Barry reminds us of Rousseau ; but in some respects he was far superior to the Frenchman : he had distinct and unswerving principles of

right and wrong, and acted up to them consistently through life. That he was expelled by the Royal Academy is a circumstance that will be always remembered much more to the disadvantage of that grave body than his own.

We come now to the consideration of his pictures,—in which there is, indeed, much to criticise; but the unassisted head and hand of one man has not yet achieved anything on so grand or large a scale. They form a series of six compositions, not painted on the walls, but on canvas. It was not Barry's intention that they should be framed, but rather fixed against the wall, as though they had been painted on it. They are now bordered with a gilt frame; the two largest occupy two sides of the room, 42 feet in length; the other four are placed two at each end. The general fault of these pictures is, the bad style of colour: the predominance of a reddish brown throughout, the opacity of the shadows, the whiteness of the lights,—in short, the want of harmony of effect, which immediately strikes the eye very unpleasantly; the drawing, too, is heavy and inelegant. The three first are, in colour and composition, much superior to the three last.*

The description and explanation of each picture I shall give in Barry's own words, partly in justice to *him*, and partly because they are in a style so characteristic of the man, that it adds greatly to the interest of the pictures. He

* My friend Allan Cunningham, in his delightful 'Memoirs of the Painters,' has this passage in reference to Barry's Pictures:—"The fault of the work lies in the subject: he that runs cannot read, and he who reads cannot always understand. The grand style (which our artist thought to revive in this fashion) is the simplest of all, and can be comprehended without comment." This is no place to enter upon the discussion: but I do protest against this principle—which I know to be seriously entertained by some critics and painters—as subversive of the objects and ends of high art. What would Allan Cunningham have made of Flaxman's Shield of Achilles, with its allegory of the universe, if he had never read Homer, aye, and the commentators too?—would it not have been to him a 'splendid riddle?' "La nature, et l'art qui la copie, ne disent rien à l'homme étourdi ou froid—peu de chose à l'homme ignorant."

launches out occasionally into long, rambling discussions on art, morals, politics, and "things in general;" all which have been omitted as superfluous: and I have added some critical remarks on the pictures, individually considered, which may be found useful to the general visitor. No one, I think, after half an hour's contemplation of these extraordinary works, can leave the room without acquiescing in Dr. Johnson's remark upon them, as recorded by Boswell:—"Whatever the hand may have done, the mind has done its part; there is a grasp of mind here which you will find nowhere else."

CATALOGUE.

THE SUBJECT.

"IN this series, consisting of six pictures on subjects useful and agreeable in themselves, I have still further endeavoured to give them such a connexion as might serve to illustrate one great maxim of moral truth, viz. that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties. We begin with man in a savage state, full of inconvenience, imperfection, and misery; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery. The first is the story of Orpheus; the second, a Harvest-home, or Thanksgiving to Ceres and Bacchus; the third, the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the Distribution of Premiums in the Society of Arts, &c.; and the sixth, Elysium, or the state of Final Retribution: three of these subjects are poetical, and the others historical."

1. Orpheus.

“THE story of Orpheus has been often painted; but by foolishly realizing a poetical metaphor, whatever there was valuable in it has been hitherto overlooked. Instead of treating it as a mere musical business, as a man with so many fingers operating on an instrument of so many strings, and surrounded with such auditors as trees, birds, and wild beasts; it has been my wish rather to represent him as he really was, the founder of Grecian theology, uniting in the same character, the legislator, the divine, the philosopher, and the poet, as well as the musician. I have therefore placed him in a wild and savage country, surrounded by people as savage as their soil, to whom he (as a messenger from the gods, and under all the energies of enthusiasm) is pouring forth those songs of instruction which he accompanies in the closes with the music of his lyre.

“By the action of Orpheus, I have endeavoured that the song may appear the principal, and the music of the lyre but as an accompaniment and accessory, which to me seems not only more verisimilar on such an occasion, but also to be the true and natural way of explaining all those passages in the ancient writers, where such extraordinary effects have been ascribed to music. Those who, like the ancients, would operate upon the mind, must look for something more substantial than sonatas or mere inarticulate tune, which generally reaches no farther than the ear.

“At some distance on the other side of a river is a woman milking a goat, and two children sitting in the entrance of their habitation, a cave, where they are but poorly fenced against a lion, who discovers them as he is prowling about for prey; a little farther in the distance are two horses, one run down by a tiger; by which I wished to point out that the want of human culture is an evil which extends (even

beyond our own species) to all those animals which were intended for domestication, and which have no other defence but in the wisdom and industry of man. In the woman with the dead fawn over her shoulder, and leaning on her male companion, I wished to glance at a matter often observed by travellers, which is, that the value and estimation of women increase according to the growth and cultivation of society; and that amongst savage nations they are in a condition little better than beasts of burthen,—all offices of fatigue and labour, every thing, war and hunting excepted, being generally reserved for them.

“As Orpheus taught the use of letters, the theogony or generation of the gods, and the worship that was due to them, I have placed before him papers, the mundane egg, &c., a lamb bound, a fire kindled, and other materials of sacrifice, to which his song may be supposed preparatory. Considerably behind, in the extreme distance, appears Ceres, as just lighting on the world. These circumstances lead us into the second picture, which consists of some of the religious rites established by those doctrinal songs of Orpheus.”

Barry seems to have had full in his mind the fine passage in Lucretius, describing the primitive condition of mankind:—

“Nor fire to them its uses had reveal'd ;—
 The blood-polluted furs a vesture yield :
 Midst oaks whose rustling mast bestrew'd the ground,
 Nourish'd they lay, their feasts with acorns crown'd :
 With uncouth limbs they crouch'd in mountain cave,
 Or groves and woodland glens a shelter gave ;
 And close in thickets till the storm were past,
 They shunn'd the pelting shower and beating blast ;
 No common weal the human tribe allied,
 Bound by no laws, by no fix'd morals tied,
 But far more pressing fears their thoughts possessed,
 Wild beasts would steal upon their harass'd rest ;
 The shaggy boar, or lion, rushing nigh,
 Would force them from their rocky cells to fly,” &c.

Of this picture of Orpheus some parts are admirable. The figure of Orpheus is taken, I suspect, from the St. John Preaching in the Wilder-

ness, of Raphael—but borrowed and applied, as Raphael himself applied the ideas of others. The heads of the two women reclining on the ground, and looking up with ecstasy at the poet, are charming; the child lying on the ground is particularly awkward and ill-drawn; the landscape behind very fine and poetical.

2. A Grecian Harvest-home; or, Thanksgiving to the Rural Deities, Ceres, Bacchus, &c.

“IN the foreground are young men and women dancing round a double terminal figure of Sylvanus and Pan, the former with his lap filled with the fruits of the earth, &c.; just behind them are two oxen with a load of corn, a threshing-floor, &c.; on one side is just coming in, the father or master of the feast, with a fillet round his head, a white staff or sceptre, and his aged wife;—in the other corner is a basket of melons, carrots, cabbage, rakes, a plough, &c., and a group of inferior rustics drinking. If this part should be thought less amiable, more disorderly and mean than the rest, it is what I wished to mark. In the top of the picture, Ceres, Bacchus, Pan, &c. are looking down with benignity and satisfaction on the innocent festivity of their happy votaries; behind them is a limb of the zodiac, with the signs of Leo, Virgo, and Libra, which mark this season of the year.

“In the distance is a farm-house, binding corn, bees, &c., male and female employments, courtship, marriage, and a number of little children everywhere. In short, I have endeavoured to introduce whatever could best point out a state of happiness, simplicity, and fecundity, in which, though not attended with much *éclat*, yet, perhaps, the duty we owe to God, to our neighbour, and ourselves, is much better attended to, than in any other stage of our progress; and it is but a stage of our progress at which we *cannot* stop, as I have endeavoured to exemplify by the group of contending

figures, in the middle distance, where there are men wrestling ; one of the lookers-on has a discus under his arm, &c. ; on the other side, the aged men are sitting and lying along, discoursing and enjoying the view of those athletic sports in which they can no longer mix ; and which (as we are informed by the ancients) gave rise to those wise and admirable national institutions, the Olympian, Isthmian, and Nemean games of the Grecians, which make the subject of the next picture."

There is great beauty in this picture. The conception is very classical and poetical ; some of the groups most graceful. The bending figure of one of the dancing nymphs is particularly airy and elegant.

3. Crowning the Victors at Olympia.

"I HAVE taken that point of time when the victors in the several games pass in procession before the Hellanodicks or judges, where they are crowned with olive, in the presence of all the Grecians. The three judges are seated on a throne, which is ornamented with medallions of their great legislators, Solon, Lycurgus, &c., under which come trophies of the victories of Salamis, Marathon, and Thermopylæ, which are not improper objects of commemoration for such a place.

"As the Greek chronology was regulated by those games, one of the judges, with his hand stretched out, is declaring the Olympiad, and the name, family, and country of the conqueror. At the foot of the throne, on one side of the table, on which are placed the chaplets of olive and palm-branches, there sits a figure, who is just going to write down in a scroll of parchment what the hellanodick is proclaiming. This scroll appears to be a register of the Olympiads, and the names of the conquerors, which were set down together. Near this table an inferior hellanodick is crowning

the victor in the foot-race, and putting into his hand the branch of palm. The next figure is a foot-racer, who ran armed with a helmet, spear, and shield; the next is a pancratiast, and the victor at the cestus; then comes the horse and the chariot. In the chariot is Hiero of Syracuse. The person who leads the chorus is Pindar. The old man on the shoulders of the boxer and pancratiast is Diagoras of Rhodes, who, having been often in his younger days celebrated for his victories in those games, has now, in his advanced age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the stadium on the shoulders of his two victorious sons, amidst the acclamations of the people of Greece. Cicero, Plutarch, and other great men, have taken notice of this incident, and one of them mentions the saying of a Spartan on this occasion, which strongly marks the great estimation in which those victories were held.* The spectators for the most part consist of all those celebrated characters of Greece who lived nearly about that time, and might have been present on the occasion. The rearing up of the horse, which comes next after the boxer, has, by opening that line of figures, furnished me with an opportunity of introducing Pericles, whom I wished to represent in an action of some energy, speaking to Cimon; and there were many differences and matters of importance between them. Near him are Socrates, Anaxagoras, Euripides, &c., who may be supposed to be entertained with the wisdom and eloquence of the speaker; whilst the profligate Aristophanes is appearing just behind him, attentive to nothing but the

* The Spartan exclaimed, "Now die, Diagoras, for thou canst not mount to heaven!" meaning, that after so great a triumph nothing more remained to live for on earth. This Diagoras is said to have died with joy when he beheld his three sons victors on the same day. His daughter was made the only exception to the exclusion of females from these games.

immoderate length of Pericles's head, at which he is ridiculously pointing and laughing, verifying what the wise man has long ago observed: 'He that cometh to seek after knowledge with a mind to scorn and censure shall be sure to find matter for his humour, but no matter for his instruction.' But my dislike of this base character has, I fear, withheld me from bringing in enough of his head to impress the idea of his likeness to the bust from whence it was taken; if so, he may do for any other wretch of this class, and there will be found no want of them upon similar occasions in all times. When I painted this figure of Pericles I knew of no bust of him remaining, and had nothing to follow but that description of him in Plutarch, which amounts to little more than the circumstance of the great length of his head; and the late Lord Chatham being just then dead, and there being a striking resemblance in the character and fortunes of those two great men, I was determined to melt them into one figure, and keeping the length of the one in the upper part of the head, to introduce in the features below the resemblance of the other.

"The man with the bandage over one eye, who is strewing flowers, and congratulating the armed foot-racer, shows this to be a contest of glory, and not of rancour; just behind the man who is registering the Olympiads is Herodotus, with his 'History of Greece' in his hand; and near him, and further in the picture, is one in white, with his finger on his lips, and that system in his hand which was held by the Pythagoreans, and has been since revived by Copernicus; near him stand Hippocrates, Democritus, &c.; behind the stadium is the altis, where the statues of the Victors were placed, and the temple of Jupiter Olympius. In the distance is the town of Elis and the river Alpheus. The basso-relievo on the chariot of Hiero is the contest between Neptune and

Minerva for the naming and patronage of Athens. At one end of the picture is a statue of Minerva, at the other a statue of Hercules treading down Envy, which are comprehensive exemplars of that strength of body and strength of mind which were the two great objects of Grecian education. In the Minerva I have followed the original passage in Homer, and Pausanias's description of her statue by Phidias : not to mention other matters, it is not a little surprising to find that circumstance, so proper and so truly terrific, of the rim of serpents rolling round the *Ægis*, omitted in all of the statues I have seen of her, except one which is in the Capitol at Rome ; though this statue is in other, and more essential respects, of no great worth, as the majesty, grandeur, and style of proportions of Minerva are her particular characteristics, and not merely her helmet and *Ægis*. There is a fine head of Minerva in the possession of the Earl of Shelburne, which is conceived and executed in a masterly and truly Grecian manner.* As to the Hercules treading down Envy, on the other side, Horace observes that this was Hercules's last labour, and cost his life before it could be effected : by the bye, it is no doubt a good and a wise distribution, that Envy should continually haunt and persecute the greatest characters ; though for the time it may give them uneasiness, yet it tends, on the one hand, to make them more perfect, by obliging them to weed out whatever may be faulty, and occasions them, on the other, to keep their good qualities in that state of continued unrelaxed exertion, from which the world derives greater benefit, and themselves in the end still greater glory. On the basement of this statue of Hercules sits Timanthus the painter, with his picture, which is mentioned by Pliny, &c., of the Cyclops and Satyrs. As there is no portrait of Timanthus remaining (from a vanity not un-

* It is in the Statue Gallery at Lansdowne House.

common amongst artists), I shall take the liberty to supply him with my own.”*

Of the six pictures this is by far the finest, and gives us a high idea of Barry's capabilities both as a thinker and a painter. It contains twenty principal figures, life-size, and many others in the background. The conception is really grand; many of the heads admirable for character and expression; and the background—the temple on a lofty hill, with a flight of steps ascending to it, very finely imagined, and very happily contrived by its leading lines to vary the composition.

4. Commerce ; or, the Triumph of the Thames.

“THE practice of personifying rivers, and representing them by a genius, or intelligence, adapted to their peculiar circumstances, is as ancient as the arts of poetry, painting, and sculpture. It has therefore been my endeavour to represent Father Thames as of a venerable, majestic, and gracious aspect, steering himself with one hand, and holding in the other the mariner's compass, from the use of which modern navigation has arrived at a certainty, importance, and magnitude, superior to anything known in the ancient world; it connects places the most remote from each other; and Europe, Asia, Africa, and America are thus brought together, pouring their several productions into the lap of the Thames.

“Europe is bringing its fruits and wine; Asia its silk and cotton; America its furs; and (God be praised for it!) the great and general attention that has been so recently turned to the African part of our trade shows that this limb of my subject was not ill hit off, when the poor African himself, which is the commodity we have hitherto trafficked for, was represented manacled, with a halter about his neck, throwing his eyes to heaven for relief.†

“The Thames is carried along by our great navigators,

* A much finer and more characteristic portrait of Barry hangs over a door in the ante-room.

† This was written in 1782.

Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and the late Captain Cook of amiable memory, in the character of Tritons; over-head is Mercury, or Commerce, summoning the nations together, and in the rear are Nereids carrying several articles of our manufactures and commerce of Manchester, Birmingham, &c. If some of those Nereids appear more sportive than industrious, and others still more wanton than sportive, the picture has the more variety, and, I am sorry to add, the greater resemblance to the truth; for it must be allowed, that if through the means of an extensive commerce we are furnished with incentives to ingenuity and industry, this ingenuity and industry are but too frequently found to be employed in the procuring and fabricating such commercial matters as are subversive of the very foundations of virtue and happiness. Our females (of whom there are at least as many born as males) are totally, shamefully, and cruelly neglected, in the appropriation of trades and employments; this is a source of infinite and most extensive mischief;* and even of the males, the disproportion between those who are well and ill employed in this country is not as it will be when our legislators shall be as eagerly intent upon preventing evil as our ancestors have been in furthering party views and obtaining state emoluments. Perhaps the mere punishment of vice is not the only or the best method of introducing virtue; however, I have touched this matter lightly, as there is reason to think that the evil will soon cure itself.† In the distance is a view of the chalky cliffs of the coast of England, ships, &c.”

* This passage, written sixty years ago, is very curious. The “mischief” of which Barry here complains, and of which no one seems to have thought much in his time, is now agitating society to its very core.

† This also, written about 1782, shows the reflective and feeling character of Barry. The poor neglected painter had anticipated what our legislators are only now beginning to think of.

This picture is the worst of the whole series; the medley of the ideal and the actual is here ludicrous, and even offensive, and it were a waste of criticism to point out the glaring faults of every kind. The introduction of Dr. Burney, the musical composer, floating down the Thames among Tritons and Sea Nymphs, in his tie-wig and queue, furnished matter for deserved ridicule;—and on this occasion the criticism of some dowager of rank, who, spreading her fan before her face, exclaimed against such representation of her “good friend Dr. Burney dabbling in a pond with a parcel of naked girls!” was repeated as an excellent jest. The flying Mercury is dreadful, and the extraordinary nondescript lighthouse, or monument, in the background, was an after-thought of Barry’s, and painted in a year or two after the publication of his print, in which it does not appear.

5. The Distribution of Premiums in the Society of Arts, &c.

“THE distribution of premiums in a society founded for the patriotic and truly noble purposes of raising up and perfecting those useful and ingenious arts in their own country, for which in many they were formerly obliged to have recourse to foreign nations, forms an idea picturesque and ethical in itself, and makes a limb of my general subject, not ill suited to the other parts.

“The sitting figure in the corner of the picture, who holds the instrument of the institution in his hand, is Mr. Shipley, whose zeal for whatever is of public benefit was very instrumental in the first framing of this society. One of the two farmers, who are producing specimens of corn to Lord Romney, the president, is Arthur Young, Esq., the very knowing and ingenious author of the ‘Farmer’s Tours,’ &c. Near him is Mr. More, secretary to the society; on one side of Lord Romney is the Hon. Mr. Marsham, V.P.; on the other, and between him and His Royal Highness the Prince of Wales, who is habited in the robes of the Garter, is Salisbury Brereton, Esq., V.P. Towards the centre of the picture is a distinguished example of female excellence, Mrs. Montagu, who is earnestly recommending the ingenuity and in-

dustriety of a young female, whose work she is producing;* around her stand the late Duchess of Northumberland;† the Earl Percy, V.P.; Joshua Steele, Esq., the ingenious author of that admirable treatise on the ‘Melody of English Speech;’ Sir George Saville, V.P.; Dr. Hurd, bishop of Worcester; Soame Jennings, and James Harris, Esqrs.: of Lady Betty Germaine, Mr. More, after long delaying me, could not get any picture. Near Mrs. Montagu stand the two beautiful Duchesses of Rutland and Devonshire; and if I have been able to preserve one half of those winning graces in my picture which I have so often admired in the amiable originals, the world will have no reason to be dissatisfied with what has been done. Between them I have placed that venerable sage, Dr. Samuel Johnson, who is pointing out this example of Mrs. Montagu as a matter well worthy their graces’ most serious attention and imitation. My admiration of the genius and abilities of this great master of morality, Dr. Johnson, cannot be more than it is; but my estimation of his literary abilities is next to nothing when compared with my reverence for his consistent, manly, and well-spent life—so long a writer in such a town as London, and through many vicissitudes, without ever being betrayed into a single meanness that at this day he might be ashamed to avow.

“Further on is his Grace the Duke of Richmond, V.P.,‡ and near him is my former friend and patron Edmund Burke, Esq.; to the conversation of this truly great man I am proud to acknowledge that I owe the best part of my education. Providence threw me early in his way; and if my talents and capacity had been better, the public might

* Mrs. Montagu was at this time at the height of her celebrity, and considered as an arbiter of the public taste. She died in 1800.

† Lady Elizabeth Seymour.

‡ Charles, third Duke of Richmond, who in 1759 opened a gallery in his house in Whitehall for the use of the students in art. It was the first school for the study of the antique opened in England; but did not last long, being superseded by the Royal Academy.

have derived much satisfaction and some credit from the pains he bestowed upon me; it was he that maintained me whilst I was abroad during my studies, and he did not discontinue his very salutary attentions until my return, when it might be supposed I could no longer stand in need of any of them *. Further on are Edward Hooper and Keane Fitzgerald, Esqrs. and Vice-Presidents; his Grace the Duke of Northumberland, the Earl of Radnor, William Locke, Esq., and Dr. Hunter, are looking at some drawings by a youth who had obtained the premium of the silver palette; behind him is a boy with a portfolio under his arm, in whose countenance and action I wished to mark dejection and envy, as he is attending to the praises they are bestowing on the successful boy;† the clergyman behind is Dr. Stephen Hales, V.P., author of 'Vegetable Statics,' &c., a man, by the testimony of all that know him, not less eminent for his piety and virtue than for his ingenuity and great philosophical acquisitions; behind him are the late Lord Radnor, V.P., and Lord Folkstone, who was the first president of the society.

"But not to wander too far from my subject, we possess many illustrious characters with whose portraits I should have been happy to ennoble my work; but, circumstanced as I was, I found to my sorrow that waiting the leisure of so many people would bring with it too great a delay and expense, not of time only, but of somewhat else which I was less able to afford: even with the few that I have painted, this picture has cost me more time than all the rest of the work. This apology will, I hope, suffice for my having proceeded no further; and I can add to it with truth that, though there are many who can judge more accurately of worth and

* At the time this was written Barry was not on good terms with Burke.

† Had the expression in the boy's face been just the reverse, it would have been better and more consonant with the moral aim of the work.

abilities than I can pretend to, yet no man has more sincere love and reverence for them.

“As the society has given premiums for history, painting, and sculpture, I have introduced a picture and a statue in the background : the picture, of which part only is seen, is the Fall of Lucifer, a design which I made about five years since, when the Royal Academy had selected six of us to paint each a picture for St. Paul's Cathedral ; the statue is the Grecian Mother, who, dying, and attentive only to the safety of her child, is putting it back from her breast, after which it is striving.”

This picture is interesting, from the number of contemporary portraits introduced ; but the best that can be said of it (as a picture) is, that the artist has treated a very prosaic subject without affectation, and with as much grace as it perhaps admitted.

6. Elysium ; or, the State of Final Retribution.

“ALTHOUGH it is indisputably true that it exceeds the highest reach of human comprehension to form an adequate conception of the nature and degree of that beatitude which hereafter will be the final reward of virtue, yet it is also true that the arts which depend on the imagination, though short and imperfect, may nevertheless be very innocently and very usefully employed on this subject, from which the fear of erring ought not to deter us from the desire of being serviceable. If what shall be done be subservient to the views of piety and virtue ; if no one be misled into vain or vicious ideas, it will be sufficient ; the error will not be regarded which is only in the fable or vehicle, and not in the moral.

“In this concluding picture (which occupies the whole side of the room, and is of the same length with that of the Victors at Olympia, viz., forty-two feet each) it was my wish to bring together in Elysium those great and good men of all ages and nations who were cultivators and benefactors

of mankind; it forms a kind of apotheosis, or more properly a beatification of those useful qualities which were pursued through the whole work. On one side, this picture is separated from that of the Society by palm-trees, a large pedestal, and a figure of a pelican feeding its young with its own blood, which not unaptly typifies the generous labours of those personages in the picture, who had worn themselves out in the service of mankind. On the pedestal I shall inscribe a motto, which, with the alteration of a word or two, is taken from the conclusion of the speech of Virtue to young Hercules in 'Xenophon's Memorabilia.' 'They are the favourites of God whose lives have been actively virtuous; cherished by their friends, honoured by their country, they remain not buried in oblivion, but a glorious reputation makes them flourish eternally in the memory of all men.'

"Behind those palms, near the top of the picture, are indistinctly seen, as immersed and lost in the blaze of light, cherubims veiled with their wings, in the act of adoration, and incensing something not seen,—above them and out of the picture, from whence the light and glory proceed, and is diffused over the whole. This method of introducing the awful idea of God into the picture by his effects, rather than by any attempt to delineate him by a form, appears to me not only more proper but more elevated than representing him by the figure of an old man with a globe in his hand, as Raffael has done in his Dispute of the Sacrament, between whom and the saints that surround him there is very little perceivable difference. In the interior and distant part of the picture are many figures, most of them females, absorbed in glory; as they are not particularly distinguished they may stand for that species of character which forms the bond of society, and is the solace of domestic life. If one may believe (and why not?) that the reward hereafter to be bestowed

upon the good and amiable private man or woman will be proportionate to the grateful satisfactions that their complacency, benevolence, and affectionate friendships afford in this life, it will be very great indeed.

“The figure lying down with a pen in one hand, and nearest the eye of the spectator, is Roger Bacon, an English Franciscan Monk, with his *Opus Majus* in the other ; near him are Archimedes, Descartes, and Thales who first taught astronomy to the Greeks, with a celestial sphere divided into five zones, the constellation of the *Ursa Minor*, which was the foundation of navigation, and a diagram for explaining the doctrine of eclipses, which he first discovered ; in the hand of Descartes is a geometrical work on which they are attentive, where I have introduced that problem of the Cylinder, Sphere, and Cone as the ultimum of ancient geometry, which Cicero tells us he had discovered on the tomb of Archimedes ; opposed to this is another problem of Descartes ; behind him are Sir Francis Bacon, Nicholas Copernicus, Galileo, and Sir Isaac Newton, who, with two angels, are looking at a solar system which the inferior angel is uncovering, whilst the superior, with one finger over a comet in its aphelion, and the other pointing up, may be supposed to explain some piece of Divine wisdom which her admiring hearers had been before unacquainted with ; not only in this group but through the whole picture I have endeavoured to make the particular happiness of each class and order of men to consist greatly in the pursuit of their favourite studies, in which they may now be supposed to enjoy a more clear and distinct view of that adorable wisdom and infinite economy which, in proportion to the intelligence with which they are observed, will be everywhere manifest through all the works of God. Near the inferior angel is that great and good man Christopher Columbus, of Genoa, holding in his hand a chart of that western

world he had discovered ; the group of sitting figures next to him is the glorious Sextumvirate of Epaminondas, Socrates, Cato, the younger and the elder Brutus, and Sir Thomas More.

“ I have put in the lap of M. Brutus (who is leaning on the shoulder of Sir Thomas More) that book it so well became him to write, upon the ‘ All-sufficiency of Virtue ;’ Cicero mentions it in the fifth book of his ‘ Tusculum Disputations,’ where he is treating the same subject himself, learnedly and eloquently, no doubt ; but, notwithstanding, who does not regret the loss of Brutus’s work, who was more than a mere talker, and whose whole heart and soul was altogether of a piece with his subject ? Near M. Brutus is William Molyneux, of the kingdom of Ireland, with the Case of his country in his hand. This book, though written with an almost unexampled precision, force, and integrity, was in King William’s time (to whom it was addressed) burnt by the hands of the common hangman, to the great infamy of the faction who then predominated.

“ Behind Columbus are Lord Shaftesbury, John Locke, Zeno, Aristotle, and Plato ; in the opening between this group and the next is Dr. William Harvey, with his work on the ‘ Circulation of the Blood ;’ and sitting below him is the Honourable Robert Boyle holding a retort. The next group, at which Aristotle and Locke are looking, and Plato pointing, are legislators, where King Alfred the Great, the deliverer of his country, the founder of its navy, its laws, juries, arts, and letters, with his Dom book in one hand, is leaning with the other on the shoulder of that greatest and best of lawgivers, William Penn, who, in an age of the highest illiberality and intolerance, did establish a code of laws, and a government in Pennsylvania, which happily subsisted until the late troubles, and may be of service to future ages, as a most perfect model of equal and impartial privilege and

justice, of Christian meekness, forbearance, and brotherly affection, and consequently of the most finished, truest, and most useful national policy, particularly amongst people who may be unfortunately divided in matters of religion. Two of those laws (*viz.*, *all* believers in a God tolerated, and all believers in Christianity, of whatever denomination, and however they may explain themselves, equally admitted to a participation in the government) I have inscribed in the code he is showing to Lycurgus, Solon, Numa, and Zeleucus. On the other side of Penn are Minos, Trajan, Antoninus, Peter the Great of Russia, Edward the Black Prince, Henry IV. of France, and Andrea Doria of Genoa. I have here introduced also those patrons of men of genius, Lorenzo de Medicis, Louis XIV., Alexander the Great, Charles I., Jean Baptist Colbert, Leo X., Francis I., and the illustrious Lord Arundel. It is admitted that some of those great men may have had exceptionable parts in their characters; but they were great men, and they were intentionally the instruments of great good to their several countries, which they have immortalized by their munificence, and the encouragement they gave to arts and letters, by wisely employing the greatest characters that came within their reach.

“Just before this group, on the range of rocks which separate Elysium from the infernal regions, I have placed the angelic guards. See Milton, book iv., v. 549. Immediately before this, in the most advanced part and entrance of the picture, is an archangel weighing something which is not seen, as the scales come below the frame; the preponderation of the balance towards Tartarus may, however, account for the emotion and expression of the angel's countenance turned towards the spectator. Behind this figure, or instrument of Divine justice (if I may use such a term), here is another angel of a different class and character, who is explaining something to my two favourite writers upon

the analogy between religion and nature, Pascal and Bishop Butler. Behind Francis I. and Lord Arundel are those children of peace and moderation, Hugo Grotius, Father Paul, Pope Adrian, &c., enjoying that unanimity which the selfishness and party-strife of others would not permit them to enjoy here below. In the top of the picture and near the centre sits Homer, who, with his head raised and turned towards that part from whence the glory proceeds, is now singing to his lyre somewhat in strains which Plato would not have condemned, in which he is accompanied by a choir of angels behind him. On his right hand sits Milton with a more modern instrument in his lap. Shakspeare sits next to Milton in a careless easy action, with loose papers flung negligently about him. Spenser and Chaucer are next. Behind Sappho, who is near Chaucer, with a pen in her hand, sits the poet Alcæus, who was so much admired by the ancients: though his writings are lost, yet fortunately there is a head of him remaining; and from the noble and spirited account Horace gives of his abilities I have found a companion for him, very much of his own cast, in our ancient bard Ossian, with whom he is talking; as to the merit of Ossian's poetry, whether it was better or worse, or of the same lofty, impetuous, fierce character with that of the Runic and Islandic bards, is now difficult to determine; but if we may be allowed to estimate him by the Fingal, Temora, &c., which the ingenious Mr. Macpherson has published in his name, it is certain he would do honour to any company to which he might introduce him. I agree, however, with the learned and very ingenious Mr. Shaw that Ossian, whatever his abilities may have been as a bard, was an Irish bard; what he has so clearly and so forcibly urged from his own knowledge, added to the united testimony of all the ancient writers of our islands, from Beda down to Camden, puts this matter beyond all dispute. I have

accordingly given Ossian the Irish harp, and the lank black hair and open unreserved countenance peculiar to his country; near him is another group, consisting of Menander, Molière, Congreve, — Brama, Confucius, Mango Capac. Next to Homer, on the other side, sits the great Archbishop of Cambray, with that first of all human productions, his inestimable poem of 'Telemachus;' Virgil is standing between, and leaning on the archbishop's shoulder. The next figures are Tasso, Ariosto, and Dante, the last of whom, with his hands on the shoulders of his two descendants, is leaning forward, attending to Homer. Behind Dante sits Petrarch, with his hand locked in that of Laura: and between them, and further in the picture, is Giovanni Boccaccio.

"In the second range of figures, just over Edward the Black Prince and Peter the Great of Russia, I have brought together Dr. Swift, Erasmus, and Cervantes; near them are Pope, Dryden, Addison, and Richardson, the author of 'Clarissa;' behind Dryden and Pope are Sterne, Gray, Mason, Goldsmith, Thomson, and Henry Fielding; near Richardson are Hogarth, Inigo Jones, Wren, and Van Dyck.

"Next to Van Dyck is Rubens, who, with his hand on the shoulder of the modest and ingenious Le Sueur, is pushing him forward amongst the artists of greater consequence; Le Brun is behind him. The next figures are Julio Romano, Dominichino, and Annibal Carrache, who are talking with Phidias, the Greek sculptor and architect with the bald head, and with a ground-plan of the Temple of Minerva at Athens under his arm; near him are two Greek painters, Nicholas Poussin and the Sicyonian Maid with the shade of her Lover, which gave a beginning to the art; near her is Callimachus the Greek sculptor, with his invention of the Corinthian capital, and behind him sits Pamphilus, who is known by some treatises he had

written, and who is exultingly calling upon the moderns to produce any man equal to his disciple Apelles, who is painting ; on the off-side of Apelles is Correggio, in whose action I wished to express a kind of negative upon the offer which Titian is making to Raffael, or Parmigiano, of his pallet, or colouring, to be added to the several particulars in which they excelled ; for it is certain that as no painter of Italy has possessed the beauty, sublimity, and knowledge discoverable in the antique, the union of all their good qualities would still be essentially defective, and not amount to the idea of perfect painting. Behind Raffael stand Michael Angelo and Lionardo da Vinci, those two great and venerable trunks from whence all the branches of modern art have derived much of sap and nutriment ; behind them are Ghiberti, Donatello, Masaccio, Brunelleschi, Albert Durer, Giotto, and Cimabue.

“Notwithstanding Hogarth’s merit does undoubtedly entitle him to an honourable place amongst the artists, and that his little compositions, considered as so many dramatic representations, abounding with humour, character, and extensive observations on the various incidents of low, faulty, and vicious life, are very ingeniously brought together, and frequently tell their own story with more facility than is often found in many of the elevated and more noble inventions of Raffael and other great men, yet it must be honestly confessed that, in what is called knowledge of the figure, foreigners have justly observed that Hogarth is often so raw and uninformed as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and of elevated nature but rarely occur in his subjects, which are for the most part filled with characters that in their nature tend to deformity ; besides, his figures are small, and the junctures, and other difficulties of drawing that might occur in their limbs, are artfully concealed with

their clothes, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in its resources ; and his satire, which is always sharp and pertinent, and often highly moral, was (except in a few instances, where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way.*

“ My friends at Bologna will blame me for omitting our Lodovico, for whom I had such fondness ; Agostino also, Guercino, and Guido ; but I was tired, and resolved to content myself with Dominichino and his master, Annibal. It is very remarkable that this great man, Annibal Carrache, who came to such a place as Rome, and so shortly after the death of M. Angelo, should have been so far overlooked, even by that court, as never to have been employed about any papal work, and had the additional mortification of seeing all court-favour, employment, and even the honour of knight-hood, flung away upon such a reptile as Gioseffo d’Arpino : however, let no man be discouraged ; Annibal Carrache is, notwithstanding all this, the glory of his age ; whilst the Pope, the Court, and the Cavalier d’Arpino are rotting in oblivion.†

“ We now come to that corner where I have endeavoured to give some little idea of the place of final punishment, or Tartarus. I have introduced a kind of landscape distant view of a dreary continent, a volcano vomiting out flames and men, a sea and cataract of fire coming forward and

* This honest praise of a painter, the antipodes of himself in all that regards art, does credit to Barry.

† “ In the top part of this picture the painter has happily glanced at what was called by astronomers the System of Systems, where the fixed stars, considered as so many suns, each with his several planets, are revolving round the Great Cause of all things ; and, representing everything as effected by intelligence, has shown such system carried along in its revolution by an angel. Though only a small portion of this circle can be seen, yet enough is shown to manifest the sublimity of the idea.”—*Vide Printed Description.*

tumbling into a dark gulf, where the eye is lost, and from whence issue clouds of smoke and two large hands, one of which holds a fire-fork, and the other is pulling down two women by the hair, who make part of a group of large figures, which are bound together by serpents, and consists of a warrior, a glutton, a spendthrift, a detractor, a miser, and an ambitious man. As the order of the Garter is considered as the most honourable of all the honours of knight-hood, I thought it likely to be the most intelligible characteristic of vanity, or this vice of ambition, more especially as only the lower limbs of the figure appeared. The *gamester*, or spendthrift, is under the *miser*, with a fiend wound about his neck, who, by the hour-glass it is holding before him, as a kind of second conscience, is goading him on to the recollection of the time he had neglected and misused : it is not necessary to suppose that the cards and dice he has in his hand had been used fraudulently ; no, I have taken it upon the lightest estimate ; it will be sufficient if his crime amounted to nothing more than the wasting and destroying that time upon trifles which was given him to be employed in active virtue.

“ Floating down this fiery cataract are many figures, three of whom represent the abuses of power. An enraged king tearing his hair, and beating his head with that ensign of command he had so ill employed ; his beard and antique dress were intended to intimate that he had been absolute, and lived in times prior to the actual and understood limitations of monarchy. The second is one of those Popes who had endeavoured, through the influence of his ecclesiastical character, to grasp at that earthly power and dominion which was absolutely disclaimed by the Divine Author of our faith as utterly repugnant to the doctrines and practice he had laid down for his followers : I have accordingly made that world which was the object of his ambition the in-

strument of his punishment, and represented him with a fiery terraqueous globe on his shoulders, preaching in the flame, like another Phlegyas.* His proper counterpart, the wretch on his left, holds that execrable engine of hypocrisy, injustice, and cruelty, the *Solemn League and Covenant*, a species of Croisade, equally subversive of peace and good government; and much more savage, destructive, and odious in its consequences.

“ I am, however, happy in believing that this group is likely to be of the least use of any in the picture; for kings are at present so circumscribed by laws that they can scarcely have any faults but those in common with their subjects. The Papacy for some time past has been liable to few or no objections of any moment; and until ignorance and barbarism return again, but little annoyance can be apprehended from that quarter; and some of the descendants of the fifth monarchy-men and covenanters may be numbered amongst the most disinterested friends of equal laws and liberty, both civil and religious.”

This is a long description; but the enumeration of the personages and the motives for rewarding or condemning them are too characteristic of Barry to be further abridged: his own account fills 162 quarto pages. In the emaciated limb decorated with the Garter, which is precipitated into Tartarus, some thought to detect the leg of a certain nobleman who had offended the painter: he repelled this suspicion of personality with indignation. The picture shows much thought, much imagination, much labour: but it is most disagreeable—almost painful as a work of art, from the want of concentrated interest and effect, and the distracting multiplicity of objects, or rather heads and faces, of which, with little variety, the whole picture is composed.—There are at least 200 different personages introduced in a space of 12 ft. by 42.

Barry etched, in 1792, a set of large plates from these pictures, and published them by subscription; “ but he was unequal to an undertaking which required nice delicacy of finish, and his subscribers were

* Barry, it must be remembered, was a sincere Roman Catholic; yet here and elsewhere he treats popes with very little ceremony.

astonished when the rough offspring of his graver was put into their hands." They are executed in a bold, free style, but hardly do justice to his own work ; for though the faults of colour disappear, the merits of delicacy and expression in the heads are ill represented.

"It is certain," says his biographer, "that, when he was deprived of his salary of thirty pounds a-year as Professor in the Royal Academy, he had no other source for his ordinary subsistence, to the time of his death, but the casual sale of these prints, of which one year with another it is not probable that he made above forty or fifty pounds ; and this from a sort of delicacy he had of offering them for sale, and never allowing a friend to purchase if he could by any means prevent him. Indeed his friends had always more difficulty to obtain them than strangers, from a scruple he had of laying them under contributions, as he thought, for his maintenance."

After all, this *was* a great man—in doing and in suffering!

SIR JOHN SOANE'S MUSEUM.

LINCOLN'S INN FIELDS.

NORTH SIDE, No. 13.

[Open to general Visitors on Thursdays and Fridays, during the months of April, May, and June, in each year; and likewise on Tuesdays, from the first Tuesday in February to the last in August, for the accommodation of foreigners, artists, and persons making but a short stay in London.

Persons desirous of obtaining admission to the Museum can apply either to a Trustee, by letter to the Curator, or personally at the Museum, a day or two before they desire to visit it; in the latter case, the applicant is expected to leave a card containing the name and address of the party desiring admission, and the number of persons proposed to be introduced, or the same can be entered in a book kept for the purpose in the hall, when, unless there appears to the Curator any satisfactory reason to the contrary, a card of admission for the next open day is forwarded by post to the given address.

Access to the books, drawings, MSS., or permission to copy pictures or other works of art, is to be obtained by special application to the Trustees; or the Curator, GEORGE BAILEY, Esq., at the Museum.]

SIR JOHN SOANE'S MUSEUM.

INTRODUCTION.

THERE is no institution in London in which a few hours may be more pleasantly whiled away, or even more profitably employed, than in this fairy palace of *virtu*, where the infinite variety of the objects assembled together in every department of art—many, indeed, sufficiently trivial, some also of peculiar beauty and value—suggest to the intelligent mind and cultivated taste a thousand thoughts, remembrances, and associations, while the ingenuity shown in the arrangement amuses the fancy in a very agreeable manner. This museum, like some other establishments intended for the solace and improvement of the people, owes its existence to one of the people.

Sir John Soane was the son of a bricklayer at Reading, and born in 1752. The boy showing early indication of talent and a predilection for architecture, the father, though in humble circumstances, contrived to place him, at the age of fifteen, with Mr. Dance, then considered one of the most accomplished architects of our native school. He was not regularly articled—this would have been far beyond the father's means; but he seems to have first attracted notice through his activity and talent. It is said that his sister was a servant in Mr. Dance's family, which, as Mr. Donaldson observes, only proves the strength of Soane's

character, which enabled him to rise merely by his own exertions to so distinguished a rank. He was afterwards placed in Mr. Holland's office, to learn practical experience. Distinguished afterwards as a student at the Royal Academy, he obtained the gold medal, and was sent to Rome with the Academy pension (then 60*l.*) for three years, and the same amount for travelling expenses, going and returning. He remained six years in Italy, whence he was recalled in 1780 by the eccentric Earl of Bristol, with splendid offers of patronage and employment—never realised. Soane, who knew the man, should hardly have reckoned on one so capricious and unprincipled; he *did*, however, and was vexed and disappointed when, on his arrival in England, his bright dreams of being able to realise some of his Italian fancies dissolved in air. But he was not disheartened; he had an active head, an energetic spirit, a ready hand; and he set himself seriously to his profession. In 1788, when he was about six-and-thirty, he obtained, after a competition with nineteen other artists, the lucrative office of surveyor and architect to the Bank of England: this laid the foundation of the splendid fortune he afterwards acquired. He had previously married Elizabeth Smith, niece of Mr. George Wyatt, in whose right he succeeded to a considerable property. In 1791 he was appointed clerk of the works to St. James's Palace, the Houses of Parliament, and other public buildings. In 1792 he was able to build a house for himself—the same in which the Museum is now arranged. He continued to be actively employed in his profession, and in 1802 was elected an Academician, and in 1806 succeeded his master, Dance, as professor of architecture to the Royal Academy, in which capacity he delivered some lectures, which were very well received. In 1812 he erected the Picture Gallery at Dulwich; and between

1823 and 1827 he designed and built the Treasury-office at Whitehall. Notwithstanding the beauty of the details, there is in this last building a want of unity of effect, of grandeur and elevation, rendered more striking by the vicinity of the majestic Banqueting House, its opposite neighbour, to which it always seems to me to be making a low curtsy. But, in candour, we should remember that this is only *part* of the edifice designed for the public offices. The model for the whole work may be examined in the Museum.

While thus engaged in active and profitable employment, he was making gradually, and at a great expense, a very splendid collection of objects of art, valued before his death at upwards of 50,000*l*. He was, besides, a munificent subscriber to public charities, and even more liberal in his contributions for the advancement of art: he subscribed 1000*l*. to the Duke of York's monument; 500*l*. to the British Institution; and, at different times, 750*l*. to the Institute of British Architects, and 250*l*. to the Architectural Society. In 1833, having reached his 80th year, he resigned his employments and retired from his profession. The accumulation of objects of art at whatever cost, and the arrangement of his Museum, now became the ruling passion of his restless mind. In this the old man had placed his heart—his pride: he could not bear the idea of his collection being broken up after his death; and he determined to realize the magnificent project he had long revolved—that of bequeathing and endowing, for the perpetual use of the public, the treasures he had accumulated, with the building in which he had so fancifully stored them, and in which he had passed forty years of his industrious life. It was found that this settlement could not be made without a special act of Parliament, which act was

passed in 1833. This disposition of his property was commented on with much severity at the time, as he had a surviving son. It must, however, be remembered that he placed in the hands of trustees 20,000*l.* for the use of his four grandchildren, passing over his son, who, it appears, had offended him, and against whom he indulged a strange and wayward implacability: and without entering into the question of the right or wrong on either side, it appears to me that, after a long life of unremitting labour in his profession, and after having placed his happiness in appropriating that part of his fortune which is generally devoted to the comforts and luxuries of social life in amassing stores of art, he had earned the right of disposing of his hard-won acquisitions according to his own will and pleasure. As long as he did not devote his descendants to that absolute poverty in which he had begun his own career, he might surely leave them to become, like himself, the artificers of their own fortunes. It were too curious to inquire what alloy of vanity, of selfish feeling, of an impetuous temper long irritated, mingled with the public spirit which dictated this magnificent bequest; but surely it is quite intelligible that one constituted as was this clever and remarkable man should feel an ardent wish to place the objects of his life, the fame he had gained in his profession, and the name he had raised to distinction, beyond the caprices of individual feeling, of chance, and of change; and in this institution none will deny that he has done so in a manner most honourable to himself, and certainly most delightful to the public.

In the year 1835 the Architects of Great Britain had a splendid medal struck in his honour, and presented it to him with much ceremony. Considering the character of the man, they could not have chosen a more agreeable mode

of showing their respect. He had lived for art and for fame, and they were now combined to fling a last wreath around his aged brow. About two years afterwards, at the age of 84, he died, and was buried in the same grave with his wife, under a monument he had himself designed and erected in St. Giles's burying-ground, Pancras Road.

He had busied himself in drawing up a catalogue *raisonné* of his Museum, and borrowed a female pen (that of Mrs. Hofland) to add some descriptive illustrations, and say for him what he could not well say himself, though by no means scrupulous in self-love and self-lauding. He also began to write memoirs of his own life, and left them nearly finished; but the irritable temper and morbid vanity of the man had assumed a tone so exaggerated that those who held his memory in respect thought proper to suppress them.

Since his death his last wishes have been strictly adhered to, and no changes have been made in his beloved Museum but those rendered absolutely necessary for the admission of general visitors. I have heard some complaints of the forms attending admission,—of the short season to which it is restricted. It appears to me that it is only necessary to pay one visit to the institution itself to perceive how unreasonable and unfounded are all such observations. Promiscuous, unrestricted admission to this Lilliputian Museum—for such it is in regard to dimensions—would be impossible. I am told that on some days the visitors have amounted to between five and six hundred; a number really astonishing, and certainly three times as many as all the rooms together would contain at one time. Add to this consideration the vast variety of valuable objects lying about—small and delicate works of art, which should not even be touched. By the curator, Mr. Bailey, everything is done that can be

done to facilitate the real purposes of the institution, and the privilege is extended as far as possible. The mere obligation of asking admission, which is never refused, is surely no great hardship. Some security against mischief so easily done, so irretrievable when done, seems indispensable in this great metropolis, whose inhabitants are not particularly conspicuous among civilised nations for their high reverence for art: and, on the whole, I see not how matters could be otherwise managed, with any safety to what we may gratefully and proudly call the property of the public.

The collection is distributed into twenty-four rooms, and when we read the high-sounding and poetical names given to some of them—as the *Corridor*, the *Sepulchral Chamber*, the *Crypt*, the *Gallery under the Dome*, the *Shakspeare Recess*—we are not exactly prepared for closets a few feet square and passages in which two persons cannot walk abreast. I mention this merely to prevent disappointment. Nothing can be prettier, more unexpected, than the transformation of a moderate-sized and altogether prosaic brick dwelling-house into a labyrinthine architectural caprice, rich with elegant ornaments and illuminated with many-coloured lights; and the elegant, orderly, yet picturesque and fanciful arrangement of the various objects within the limited space assigned to them.

Much cannot be said of the exterior decorations of the house; that perverted predilection for misplaced ornament, that want of simplicity in form and effect, which appear to me the besetting sins of Sir John Soane as an architect, are exhibited here, with a sort of bravado, on a few feet of frontage; and I cannot help wishing that they had never been exhibited on a larger scale.

IN noticing the contents of this Museum I have found it advisable to depart from the system adhered to in the other public galleries. A very excellent little catalogue, carefully drawn up, in which the objects are noticed in the order in which they are placed, may be had for a shilling at the Museum; and books of reference and of further detail are placed on the table of the library for the use of visitors. I shall therefore attempt, what is not done in any of these catalogues, some sort of classification of the treasures of art exhibited, under the following distinct heads:—

1. ARCHITECTURE.
2. ANTIQUITIES. 1. Egyptian. 2. Classical.
3. MODERN SCULPTURE.
4. BUSTS OF REMARKABLE PERSONS.
5. GEMS.
6. CURIOSITIES.
7. RARE BOOKS AND ILLUMINATED MSS.
8. PICTURES.

And shall proceed to notice briefly some of the most remarkable and interesting objects under each class, with a more detailed account of the pictures, which fall more particularly within the province of this little book.

ARCHITECTURE.

1. Fragments of Ancient Buildings,
As columns, capitals, ornaments, parts of friezes, in marble; tessellated pavements; models, casts, and copies from similar fragments in various collections.
2. Fragments and Relics of the Architecture of the Middle Ages;
Taken from ecclesiastical monuments; Gothic ornaments;

grotesque heads and foliage, being casts from those existing in Westminster Hall.

3. Models of Restorations of celebrated antique Edifices now in Ruins.

4. Models in Cork of celebrated Ruins ;

And among them a large cork model of part of Pompeii, showing a portion of the buried city as it appeared about the year 1820.

5. Models of Buildings, designed or erected by Sir John Soane.

6. A large Collection of Architectural Drawings, Designs, Plans, Measurements,

By Sir John Soane himself, Palladio, Sir Christopher Wren, Sir W. Chambers, Robert Adam, George Dance, Joseph Gandy, Piranesi, Pannini, and other celebrated artists.

7. A Collection of Works on Architecture by the best Authors.

EGYPTIAN ANTIQUITIES.

8. The Belzoni Sarcophagus :

PERHAPS the most remarkable and valuable relic in this collection. It is constructed of one entire piece of alabaster, * measuring 9 ft. 4 in. in length, by 3 ft. 8 in. in width, and 2 ft. 8 in. in depth, and covered internally and externally with elaborate hieroglyphics ; on the interior of the bottom is sculptured a figure, full-length, representing the Egyp-

* Or more properly *arragonite*, so transparent that when a lamp is placed within it the light shines through, though it is above two inches in thickness.

tian Isis, the guardian of the dead. The raised lid or cover, broken into nineteen fragments, lies beneath it.*

It was discovered by Belzoni, the traveller, in 1816, in a tomb in the valley of Beban el Malouk, near Gournou. Belzoni records the day and hour with characteristic enthusiasm:—"I may call this a fortunate day—one of the best, perhaps, of my life. I do not mean to say that Fortune has made me rich, for I do not consider all rich men fortunate; but she has given me that satisfaction, that extreme pleasure, which wealth cannot purchase—the pleasure of discovering what has been long sought in vain." In the centre of a sepulchral chamber of extraordinary magnificence he found this singular and valuable relic. "With no inconsiderable expense and difficulty it was transported from Egypt to England, and placed in the British Museum, to the trustees of which it was offered for 2000*l*. After much negotiation the idea of purchasing it for our national collection was relinquished; it was then offered (in 1825) to Sir John Soane, who immediately laid down the sum demanded for it, and, when it was deposited in its present situation, lighted up his rooms, and for three successive evenings exhibited his acquisition with a just pride to a crowd of admiring visitors.

There are, besides, the outer case of a mummy, and a cast from the magnificent colossal head of Osiris in black basalt, the original of which is in the collection of Mr. Rogers.

GREEK AND ROMAN ANTIQUITIES.

9. THESE consist of fragments of Greek and Roman sculpture, antique busts, bronzes, cinerary urns, and Etruscan vases.
10. The antique statue of the Ephesian Diana, of which the extremities are in black marble, is particularly remarkable; and also a design in mosaic, or rather in *pietra-dura*, representing a youth in a chariot drawn by stags, found in Adrian's villa.
11. Also casts from the antique: the fine cast of the Apollo

* The hieroglyphics which cover nearly the whole surface within and without have not yet been satisfactorily interpreted. In the opinion of Sir Gardner Wilkinson the name inscribed is that of Osirei, the father of Rameses the Great; he considers that it is a cenotaph rather than a sarcophagus, and that it never contained the body of the monarch, which was probably deposited in a much more secret and secure spot than the hall in which this tomb was placed.

Belvedere, moulded on the original statue at Rome, for the Earl of Burlington, was formerly at Chiswick.

12. Models of ancient sepulchres, brought from Capua and Sicily, showing the manner of painting and adorning these receptacles of the dead.
13. Busts, either antique or after the antique :—Diana, Flora, Sappho, Faustina, Plautilla, Geta, Homer.

MODERN SCULPTURE.

These specimens are exceedingly interesting to artists and lovers of art, consisting of some casts from works executed in marble; sixteen original sketches and models, by Flaxman; six by Banks, and others by Roubilliac, Rysbrach, Chantrey, Bailey, Gott, Westmacott. Among these may be pointed out to particular notice the following :

LORENZO Ghiberti.

14. The Giving of the Law.

A cast from one of the compartments of the Bronze Gates of St. John's Baptistery at Florence.

In 1402, Ghiberti, then two and twenty, was called to design and execute these Gates, which Michael Angelo, from their surpassing beauty, afterwards called "The Gates of Paradise." They occupied the artist twenty years, and their influence on the period immediately succeeding—the golden period of Italian art—has lent them an importance and interest even beyond that of their wonderful beauty.

MICHAEL ANGELO.

15. The Holy Family.

A cast from an unfinished bas-relief.

The original marble was purchased at Rome by Sir George Beaumont in 1822, and presented by him to the Royal Academy, where it is now deposited. Sir George, who was justly delighted with his acquisition, thus mentions it in a letter to his friend Chantrey : "I have made," he says, "two purchases since I have been at Rome: one is a bas-relief by Michael Angelo; the subject, a Virgin, a St. John, and an

Infant Christ. St. John is presenting a dove to the child Jesus, who shrinks from it, and shelters himself in the arms of his mother, who seems gently reproving St. John for his hastiness, and putting him back with her hand. The child is finished, and the mother in great part; the St. John is only sketched, but in a most masterly style; the proofs of its authenticity, exclusive of its merit, are incontestable. Canova, with his usual kindness, superintended the packing, &c." The child in this group is exquisite, and the sentiment of the whole most tenderly graceful. Although unfinished, it is not a late work of Michael Angelo. Vasari alludes to it as having been sketched about 1505, when Michael Angelo was about thirty, and left incomplete. In Vasari's time it belonged to Taddeo Taddei; and from that family was purchased by the French painter, M. Wicar, in whose studio it hung for a long time not much noticed, till Sir George Beaumont saw and coveted it.—(*In the Lobby.*)

FLAXMAN.

16. A Cast from his "Shield of Achilles."

Designed from the description in the Iliad of that wondrous shield which, at the prayer of the silver-footed Thetis, Vulcan forged for her son, with his own divine hands.

"He fashion'd first a massy shield and broad,
Of labour exquisite;—
And with devices multiform the disk
Capacious charg'd, toiling with skill divine."

It appears further on that the figures displayed on this shield were endued with mechanical motion, a circumstance which, with the self-moving golden nymphs who supported Vulcan, have given rise to the supposition that Homer had some idea of clock-work. Flaxman, in following closely the minute description of the poet, has given everything but motion to his figures. "Round the border of the shield he first wrought the sea, in breadth about three fingers; wave follows wave in quiet undulation. He knew that a boisterous ocean would disturb the harmony of the rest of his work. On the central boss he has represented Apollo or the Sun in his chariot; the horses seem starting forward, and the god bursting out in beauty to give light to the universe around. On the twelve celebrated scenes which fill that space in the shield between the ocean border and the central representation of the universe he exhausted all his learning and expended all his strength. We have the labours of commerce and agriculture, hunting, war, marriage, religious rites,—all, in short, that makes up the circle of social existence.

The figures are generally about six inches in height, and vary in relief from the smallest perceptible swell to half an inch. There is a convexity of six inches from the plane, and the whole contains not less than a hundred figures." * Flaxman executed this magnificent work in 1818, when he was in his sixty-third year. The original model was ordered by the eminent goldsmiths, Rundell and Bridge; and he received for it 620*l*. The first shield cast from the model was in silver gilt for the King, George IV., and cost 2000 guineas; a second, of the same material and value, was presented by the King to the Duke of York; a third was made for Lord Lonsdale; a fourth for the Duke of Northumberland. Two casts in bronze were made for the proprietors, Messrs. Rundell and Bridge; and three casts in plaster, one for Flaxman, another for the Royal Academy, and the third for Sir Thomas Lawrence; which last is the one before us.†—(*In the Tivoli Recess.*)

17. The first Model for the Monument erected to the Earl of Mansfield in Westminster Abbey.

It represents the celebrated judge, seated, with Wisdom on one hand and Justice on the other. This work, for which Flaxman received the commission when at Rome, was the first great proof of his genius given after his return to England in 1796.

18. A small Model for a Monument to William Pitt.—Never erected.

19. Casts from the beautiful little Statues of Cupid and Psyche, executed in marble for Mr. Rogers.—(*In the Tivoli Recess.*)

20. "St. Michael overcoming the Dragon."

In other words, the victory of the spiritual over the sensual, of the good and beautiful over sin and deformity: the first model for that noble group which was executed in marble for the Earl of Egremont, about 1818.—(*On the Staircase.*)

21. Mercury and Pandora.

A small first sketch for his famous bas-relief.

* Allan Cunningham.

† The cast which belonged to Flaxman is in the possession of his sister-in-law, Miss Denman.

Also two little sketches, in relief, of his friend

22. John Kemble.

One of which represents him as listening to the genius of Shakspeare ; the other as crowned by Melpomene.—(*In the Breakfast Room.*)

Between them an exquisite little sketch, in relief, of

23. “The Cup of Theocritus.”

THOMAS BANKS.

By this poetical sculptor (whose pure and classical taste was little akin to that of the time in which he practised his beautiful art) we have here some interesting relics.

The original study for his celebrated recumbent statue of

24. Penelope, the young Daughter of Sir Brooke Boothby,

who died when six years old, and left her parents desolate.

The marble monument stands in Ashbourn Church in Derbyshire, and is remarkable for its tender and quiet elegance. This study, which has the appearance of being modelled from the life, represents not death, but the deep, soft, innocent sleep of childhood. “Though far from being his best performance, this simple monument has done more to spread the fame of Banks through the island than all his classic compositions.”—(*In the Corridor.*)

The model of another celebrated work, the bas-relief of

25. “Caractacus and his Family before the Emperor Claudius.”

It was worked in marble for the Marquis of Buckingham, when the artist was at Rome, about 1778.—(*In the Tivoli Recess.*)

And below it another of his finest productions, the model for the bas-relief of

26. Thetis rising from the Sea to comfort Achilles after the Death of Patroclus.

A group of nine figures in an oval, less than half life size.

The buoyant ease with which Thetis and her nymphs divide the waves, and float into upper air, "surrounding, as with a garland, the mourning hero," prostrate on the earth, has been generally admired, and casts from this lovely group are to be found everywhere.*

RYSBRACH.

27. The Surrender of the French general Field-Marshal Tallard to the Duke of Marlborough, after the victory of Blenheim, 1705.

The original terra cotta model of the sculpture in the chapel at Blenheim.

Rysbrach and Roubilliac, the first a Fleming, the other a Frenchman, were the fashionable sculptors in England from 1720 to 1762. Banks and Bacon, the earliest great names in English sculpture, succeeded to them.—(*Breakfast Room.*)

EDWARD H. BAILEY, R.A.

28. "Adam outstretched on the cold ground."

A very small but beautiful model of a recumbent figure.

It has the appearance of a model from life, and is full of sentiment and nature.—(*On the Staircase.*)

SIR F. CHANTREY.

29. Model of a sleeping Child.—(*In the Tivoli Recess.*)

SIR R. WESTMACOTT.

30. Statue of a Nymph.

Worked in marble for the Earl of Carlisle.

B. GOTT.

31. The Death of Spartacus.

Small model.—(*Tivoli Recess.*)

* Another work which has rendered the name of Banks celebrated may be seen every day by those who take the trouble to look up at it—the fine group of Shakespeare between Tragedy and Comedy, now on the front of the British Institution in Pall Mall.

BUSTS OF REMARKABLE PERSONS.

32. Sir John Soane.—In marble, by Chantrey; very fine; presented by him in 1830.—(*Gallery.*)
33. Sir Thomas Lawrence, late P.R.A.
In marble, by Sievier.—(*Entrance-hall.*)
34. General Paoli.—(*Corridor.*)
35. Napoleon.—In Plaster.—(*Do.*)
Another in Bronze, as First Consul.—(*Library.*)
There are, besides, two small portraits of Napoleon; one painted for the Empress Josephine, by a Venetian artist, Francesco Goma, during the wars in Italy in 1797, and giving no favourable idea of his countenance, perhaps because the hair coming thick over his brows lends a sinister expression to the eyes beneath:* the other a beautiful miniature by Isabey, painted at Elba in 1814, presented by Sir W. Beechey.—(*Breakfast-room.*)
36. Prince Blücher.
37. Baron Cuvier.
Presented by Madame Cuvier to Sir Thomas Lawrence.—(*Ante-room.*)
38. John Philip Kemble.
Cast, by Flaxman.—(*Ground-floor.*) Another, by Gibson.—(*Corridor.*)
39. Palladio.—(*Lobby.*)
40. Inigo Jones.—(*Dining-room.*)
41. Ben Jonson.—(*Dining-room.*)
42. Camden the historian.—(*Dining-room.*)

* The peculiar circumstances under which this head was painted are given at length in Sir John Soane's description of his Museum, but are not sufficiently interesting to be extracted.

43. Sir Christopher Wren.
44. Shakspeare.—Model, from the bust on his monument in the church at Stratford.—(*Shakspeare Recess.*)
45. John Flaxman.—Bust; also a small medallion representing him at the age of twenty-four, and two medallions of himself and his wife.—(*On the Staircase.*)
46. William Pitt. By Flaxman.
47. George Dance, Architect. By C. Rossi.
48. Heydegger, Master of the Ceremonies to George I.*—(*Sepulchral Chamber.*)
49. Handel. A Medallion.
50. Hayley the Poet (or rather a poet).—(*Breakfast-room.*)
51. Howard the Painter.—(*Breakfast-room.*)
52. Sir William Chambers, Architect.—(*Staircase.*)
53. Sheridan. Bust by Garrard.—(*Staircase.*)
54. A Mask of Mary Queen of Scots.

It is ideal, and, if I may trust to memory, from the statue by Westmacott, in the hall at Chatsworth.—(*Corridor.*)

55. A Mask of Mrs. Siddons. — Taken from the life. Notwithstanding that the right corner of the mouth is in a slight degree distorted, from the unpleasant sensation produced by the plaster, and the expression vacant, it gives a

* This man is mentioned by Steele in the 'Tatler;' by Addison; by Pope; by Fielding; and his portrait is in Hogarth's 'Masquerade Ticket,' &c. He is said to have introduced into this country the Italian opera and masquerades. He was so ugly that he once laid a wager with Lord Chesterfield that he would not find so hideous a face in all London,—and won it. He made an income of 5000*l.* a-year by superintending the pleasures of the great, and gave away half of it in charity. He died in 1749.

higher idea of the noble beauty *of form* in the features of this extraordinary woman than all the pictures and busts I ever saw of her.—(*Sepulchral Chamber.*)

56. Mask of Oliver Cromwell.

57. A Mask of Parker, the naval mutineer.

GEMS.

A COLLECTION of 138 ancient gems, cameos, intaglios, set and unset, originally forming the collection of M. Capece Latro, Archbishop of Tarentum. Some of these are cinquecento work, but the greater part antique, and many of singular beauty. Also 136 gems, principally from the Braschi collection. These are placed under glass, in a very good light, in the north drawing-room.

A collection of casts in sulphur, after antique gems, by Marchant.

Another collection of 100 sulphur casts from gems, engraved by Edward Burch.

CURIOSITIES.

Among the curiosities and objects of *virtu*, are many very trifling, and some others which are interesting and valuable from associations connected with them.

58. A Set of the Napoleon Medals.

SELECTED by the Baron Denon, for the Empress Josephine, and once in her possession.—(*Drawing-room.*)

59. A Jewel found among the Royal Baggage after the Battle of Naseby—Said to have belonged to Charles I.—(*Do.*)

60. The Watch which belonged to Sir Christopher Wren.—(*Do.*)

61. The carved and gilt Ivory Table, and four Ivory Chairs, formerly in Tippoo Saib's Palace at Seringapatam.—(*Drawing-room.*)
62. A Pistol, richly mounted.—Said to have been taken by Peter the Great from the Bey, Commander of the Turkish Army at Azoff, in 1696; and presented by Alexander Emperor of Russia to Napoleon at the treaty of Tilsit in 1807. Napoleon took it to Elba, in 1814, and there presented it to a French officer.—(*Breakfast-room.*)
63. A Chopine, dated 1593.
 FOUND in digging into the foundation of an old house, and decorated with the armorial bearings of the family of Speke of Hasleberry *.—(*Library.*)

CURIOUS BOOKS AND MSS.

64. The original Copy of the Gerusalemme Liberata, in the handwriting of Tasso.
 PURCHASED by Sir John Soane at the sale of the Earl of Guildford's library in 1829.
 This literary treasure, which cannot be contemplated without emotion, once belonged to Baruffaldi, one of the most eminent literary characters of modern Italy. Serrassi describes it, and refers to the emendations made by the poet in the margin (Serassi's edit. Florence, 1724); but expresses his *fear* that it had been taken out of Italy. In allusion to this expression of Serassi, Lord Guildford has written on the fly-leaf of the MS. "I would not wish to hurt the honest pride of any Italian; but the works of a great genius are the property of all ages and all countries: and I hope it will be recorded to future ages, that England possesses the original MS. of one of the four greatest epic poems the world has produced, and, beyond all doubt, the only one of the four now existing." There is no date to this MS. The first printed edition of the Gerusalemme is dated 1580.

* In Sir John Soane's account of his Museum, he mentions this *Chopine* as if it were one of those monstrous high shoes or clogs once in fashion in Venice, and alluded to in Hamlet; with this impression I once went to examine it, and was much amused to find it an old beer-measure of Elizabeth's time.

65. A MS. Commentary in Latin on the Epistle of St. Paul to the Romans. By Cardinal Grimani.

ADORNED with exquisite miniatures by Don Giulio Clovio, called the Michael Angelo of miniature-painters.

This was the most able and celebrated artist in his own line who ever existed. His works afford a proof that greatness of style does not depend on size. I have seen figures of his not an inch in height, equalling in vigour, grandeur, and originality, the conceptions of Michael Angelo and Raphael, who were his contemporaries and admirers.

66. A Missal of the Fifteenth Century.

CONTAINING 92 miniatures by Lucas Van Leyden and his scholars, in a truly Dutch style, just reversing that of Clovio, except in point of elaborate finish.

67. The Life of St. Crispin.—With 15 miniature paintings.

68. A MS. Copy of Josephus.

WITH numerous illuminations carefully executed, but not in a good style.

69. Another MS. of the Fifteenth Century.

OF which the binding exhibits some beautiful specimens of Niello.

As the Niello work so generally practised in the fifteenth century gave rise to the invention of copper-plate engraving, I shall add a few explanatory words.

The goldsmiths of Italy during the fifteenth century used frequently to trace with the graver, on metal plates, generally of silver, all kinds of designs; sometimes only arabesques, sometimes figures; the lines so traced were filled up with a black mass of sulphate of silver, so that the design traced appeared very distinct, contrasted with the white silver. In Italy this mass was called, from its black colour, in Latin *nigellum*; and in Italian *niello*. In this manner church plate, as chalices, reli-

quaries, paxes—also dagger-sheaths, sword-hilts, buttons, clasps, and many other small silver articles were ornamented.*

According to Vasari's account, Maso Finiguerra was a skilful goldsmith, who lived in Florence in the middle of the fifteenth century; where he became celebrated for the artistic beauty of his designs and workmanship in niello. Finiguerra is said to be the first to whom it accidentally occurred to try the effect of his work and preserve a memorandum of his design in the following manner: previous to filling up the engraved lines with the *niello*, which was a final process, he applied to them a black fluid, easily removed, and then, laying a damp paper upon the plate or object and pressing it forcibly, the paper imbibed the fluid from the tracings, and presented a fac-simile of the design. Such impressions of niello plates are therefore very eagerly sought after by amateurs, as the earliest specimens of the art of engraving.

Another method of trying the effect of the work, or preserving a duplicate, was by taking the impression of the design not on paper but on sulphur, of which some most curious and valuable specimens remain.

The most celebrated relic of this kind is the impression of the niello work on a pax now existing in the church of S. Giovanni, at Florence, executed by Finiguerra, and representing the crowning of the Virgin.—After seeing several impressions of niello plates of the fifteenth century, we are no longer surprised to find skilful goldsmiths converted into excellent painters and sculptors. Perugino and Ghiberti both studied under goldsmiths, and there are many other instances.†

70. The copy of Shakspeare which belonged to Garrick.

71. The Four first Folio Editions of Shakspeare.

Formerly in the possession of John Philip Kemble.

72. The splendid Copy of the 'Description de l'Egypte.'

PRESENTED by the French government to Denon.

* In our time, this art, after having been forgotten since the sixteenth century, when it fell into disuse, has been very successfully revived by Mr. Wagner, a goldsmith of Berlin, now residing in Paris.

† Those who are curious on the subject may consult Ottley's History of Engraving, where all the particulars relating to Finiguerra and his invention, which could be depended on, are carefully collected, and a fac-simile is given of the earliest extant impression from a niello plate.—Vol. i. p. 259.

PICTURES.

The principal pictures are hung in a small room which, by an ingenious contrivance of Sir John Soane, is furnished with moveable planes or shutters which turn on hinges, admitting pictures in front and behind : by this arrangement a space of 13 feet 8 inches by 12 feet 4 inches is rendered capable of containing as many pictures as a gallery 45 feet long by 20 broad.

HOGARTH. (See page 121.)

THE RAKE'S PROGRESS.—A series of eight pictures, representing the career of an extravagant and dissipated young man, begun in falsehood and profligacy, ending in poverty, despair, madness.

Originally painted for the purpose of being engraved : on canvas ; 2 ft. 1 in. by 2 ft. 6 in.

73. The Rake comes to his Fortune.

The **FIRST PICTURE** shows us the young man at the moment he has inherited the accumulated riches of a miserly relative, probably his father. The apartment is that of the deceased miser, and displays a heterogeneous collection of things hoarded in his lifetime ; a chest of old plate, an old coat, and the caul of a periwig, all preserved with equal care. The threadbare garments are hung up, a rusty spur put into a closet, and even a spectacle frame without glasses is thought worthy of preservation. The starved cat, and the woman bringing chips to the empty grate, are also most expressive.* The young heir, unbred, unlettered, unadvised, stands in the midst of these objects with an awkward figure and unmeaning face : a tailor is measuring him for a

* The Bible-cover cut into the sole of a shoe, and the memorandum "put off my bad shilling," with some other trifling accessories, are added in the print.

new suit. A pettifogging attorney, who seems to have been employed in making an inventory, seizes the moment when his back is turned to steal from a bag of gold on the table: the expression in his face is inimitably villanous. A young woman is seen weeping at the open door, with her mother, whose lap is full of love-letters, and whose looks are full of reproach. They come to claim the fulfilment of promises to which, it is easy to see, the wretched girl has fallen a victim. Rejection and denial, rendered more bitter by the callous indifference with which he offers a handful of money, are in his face and attitude. The expression of the poor girl is much better in the early impressions of the print than in the picture. The scattered effect of the composition is disagreeable at first to the eye, but some amends are made in the wit and significance of the variety of objects introduced. The print, however, is much more crowded.

74. The Rake as a fine Gentleman.

THE SECOND PICTURE represents the heir* in the enjoyment of his fortune, preparing himself for his career of ruin by the company with which he is surrounded:—a dancing-master, a fencing-master,† a prize-fighter,‡ a professor of modern gardening and improvements,§ a jockey, bringing in the silver cup won at the race-course, a poet with a dedication, and a musician. The musician has been said to be Handel, but this is not certain, the face being turned off; and we, in these days, have associations with his great name which render the introduction of such a man, in the way of ridicule, rather unpleasant. Hogarth, who was the sworn enemy of all cant and all quackery, did not always distinguish between

* The principal figure has been criticised as ungraceful; but why the underbred beau in his first suit of good clothes should be graceful I know not.

† Dubois and Figg, then two notorious persons.

‡ Bridgman, the king's gardener.

the apparent and absolute quackery—between what was real and what was fashionable.* In his ridicule of affected fine ladies who patronized Italian singers he included Handel; and in his rage against the impudent picture-dealers and ignorant virtuosi of his time he burlesqued Michael Angelo and Raphael. The pictures hanging up—the two fighting-cocks and the Judgment of Paris—allude, whimsically, the one to the Rake's pursuits, the other to his position; and the background is filled up with a crowd of rapacious satellites. Considered as a picture the whole is very well painted, though the grouping is rather formal.

75. The Rake in a Bagnio.

The THIRD PICTURE, horribly fine, represents the Rake in some haunt of infamous dissipation, surrounded by abandoned females. He sits intoxicated, and with an expression of loose drunken jollity in his face, one leg on a table; the staff and a lantern of some beaten watchman on the floor. A woman, while she is caressing him, picks his pocket of his watch, and hands it to an accomplice; two women quarrelling, another drinking, a third dressing, an old beggar-woman emptying a punch-bowl, a man entering with a pewter dish, a ragged ballad-singer squalling at the open door, are all frightfully characteristic. There is no occasion to go more into the detail except to direct attention to the wit and significance of some of the thoughts—the harlot setting fire to the world, the fractured mirror, the broken chairs, the fowl thrown on the ground with a fork in it: everything around expresses the profligate waste, the vulgar riot, the vile pleasures to which the night has been dedicated; and if anything could add to the melancholy and disgust inspired by this dreadful picture, it would be

* In the print we find hanging over the chair of the musician, a list of the presents made to Farinelli, the singer, on the occasion of his benefit.

the beauty of the execution. It conveys a far higher idea of Hogarth's power as a colourist, than any work of his I have yet seen. The youth and exceeding beauty of some of the females enhance the effect of the thorough vulgarity and depraved effrontery in the action and expression. Every woman, I observe, turns from this picture with shame and horror, and finds it difficult to pity what is, in truth, most pitiable. There is little difference between this picture and the print, except in some particulars of dress, which in different stages of the plate were made to suit the times.*

76. The Rake arrested.

IN this fourth picture we have some of the first consequences of a life of wasteful profligacy. The Rake, at the moment he is about to enter a sedan-chair, full dressed for Court on the Queen's birthday, is arrested by a couple of bailiffs. A little ragged boy steals his gold-headed cane. The poor girl whom he had deserted has had sufficient strength and courage, and love perhaps, to redeem her first error; she is now in a respectable situation, and is accidentally passing at the moment the chair is stopped: she offers her purse—her all—to redeem the faithless, worthless one who had betrayed her, and for the moment he is saved. The appearance of a proud, fiery-looking Welshman, with an enormous leek in his cocked hat, distinguishes St. David's day, which in Hogarth's time was celebrated with unusual solemnity, being Queen Caroline's birthday.† A burlesque incident is that of the lamplighter mounted on a ladder, who, while he is gaping at what is passing beneath him, lets the oil stream from his lamp on the Rake's powdered

* "So entirely do our manners differ from those of seventy years ago, that I much question if at present in all the taverns of London anything resembling the scene exhibited by Hogarth could be found."—*Nicholls*, vol. ii. p. 121.

† Hogarth has thus ingeniously contrived to fix the time of the event, and to account for the beau's court dress.

peruke. In the background are St. James's Palace and White's Chocolate-house, then the resort of the first gamblers in London.*

The expression in this picture is excellent; the painting not so good as in the last.

To show how nearly the fashionable and the vulgar approximate in vice, Hogarth has added in the engraving a group of chimney-sweepers and shoe-blacks gambling in a corner; one of them has lost all his clothes, and is now staking his basket and brushes: a chimney-sweeper, peeping at the post-boy's cards, holds up his fingers to intimate that he has two by honours. On the post behind them is the word *Black's*, a humorous antithesis to *White's* on the opposite side. All this is not in the picture, the composition of which is much more simple.

Gilpin remarks the falling band-box. "Such representations," he properly observes, "are absurd; and every moment the absurdity grows stronger. You cannot deceive the eye; the falling body *must* appear *not* to fall: objects of that kind are beyond the power of representation."

7. The Rake's Marriage.

HE whom not love, faith, nor honour could bind, is equally dead to gratitude. The Rake, to retrieve his fortune, marries a hideous old woman, as wicked as she is withered. The scene is Marylebone Church, which in 1735 stood at some distance from London, and had become the usual resort of those who wished to be privately married. The pair stand before the altar; *she* "with a horrid expression on her wizened face;" *he*, while he puts the ring on her finger, leering at the *femme-de-chambre* who is arranging her dress. In the background the poor deserted girl with her virago mother are attempting to enter the church to forbid the banns, and are rudely repulsed by the pew-opener. Other most significant strokes of wit and humorous satire need hardly be pointed out: the sleepy, stupid indifference of parson and clerk;† the crack across the "Ten Command-

* The flash of lightning directed towards White's is in the print, but not in the picture.

† In the print the clergyman is Parson Ford, vicar of Marylebone, a man notorious in those days.

ments;" the half-effaced "Creed," smeared with dirt; the cobweb over the poor's box; the ludicrous parody of the courtship of the two dogs; and the odd effect of the glory just over the head of the bride;* even the wintry season (designated by the holly stuck about) is expressive of these ill-timed nuptials.

The painting is beautiful, particularly in the face and figure of the young *femme-de-chambre*; but the colouring has turned very dark.

78. The Rake at the Gaming-table.

THE gold for which he had sold himself does not prosper in his hands; it is staked at the gaming table and lost. The scene is a room at White's, where the incident of the fire really took place in 1733; in the front is seen the hero of the story, imprecating curses in all the madness of despair: the expression in the print is much more finely given than in this picture; the dog barking at him in terror is *there* conceivable; but *here*, from the comparative inanity of the face, the point is lost. The attitudes and looks of the gamblers around are all varied with consummate skill. The well-dressed sharper; the highwayman, seated in stupid abstraction before the fire, having lost his ill-got booty; the agony of the man who hides his face behind his hat; the wretch biting his nails; the ruffian who draws his sword to revenge his losses in blood; the nobleman tendering his note to the usurer who supplies him with ready cash; all combine to form a group of terrible significance. The total abstraction of the gamblers is well expressed by their utter inattention to the alarm of fire given by watchmen who are bursting open the doors.

The painting is not so good as in some of the other pic-

* In the print, the cobweb and the glory are much more visible than in the picture.

tures, and the head of the principal figure a failure, compared with the engraving.

9. The Rake in Prison.

HE is seated with a look of hideous blank despair; his wife behind, cursing him; the poor girl, faithful to the last, has come to visit him, and faints at the sight of his misery. Two women are administering remedies; a squalid ragged wretch supports her, and sticking out of his pocket appears a paper inscribed, "A scheme to pay off the national debt." The dream of freedom in the midst of durance is typified by the pair of artificial wings hung over the bed: the dream of boundless wealth in the midst of penury, by the alchymist in the background hanging over his retort. A rejected tragedy lies on the table beside the principal figure; we are to understand that the ruined Rake has endeavoured in vain to raise money by sending it to the manager.

The painting and expression in this picture are extremely fine; there are no variations of any consequence in the print, which, however good, has failed to give the beauty of the child who looks up frightened in its poor mother's face.

10. The Rake in Bedlam.

The career of selfish profligacy and vicious indulgence conducts through poverty, disease, remorse, to madness—that last stage of human abasement and misery. The Rake, with his head shaved, stripped, and with a frightful expression of wild laughter in his distorted features, lies on the ground. Here again the expression in the print is finer than in the picture, while the figure is very ill drawn. He is sustained in the arms of her he had forsaken, and who, not even in the last extremity of woe and horror, will forsake him.* The figures around are studies for the moralist and

* A critic, a clergyman, writing on these pictures, denounces the introduction of the poor faithful girl in this scene as rather unnatural, "certainly immoral." God forgive him!

physiognomist. The wretch, with clasped hands, in the inner cell, is the victim of religious despair: the figure is borrowed from Cibber's statue of Melancholy Madness over the gate of Bedlam. The astronomer, gazing through his roll of paper; the discoverer of the longitude; the mad musician; the melancholy lover, with his foolish idiotic face, who has chalked up as "the fair, the chaste, the unexpressive she," the name of Betty Careless, then the most notorious woman in London; the fantastic tailor; and the naked wretch who fancies himself a king—are all conceived and portrayed with terrific truth. One incident in this picture shows the inherent turn for the burlesque which was in Hogarth's mind, and which he could not repress even in such a scene as this:—the two ladies behind, who are come from mere curiosity to view the inmates, one of whom, simpering, spreads her fan before her face.

The print, in different states, has been greatly altered from the picture, and the halfpenny with the Britannia on it stuck in the wall, was added in 1763, to signify that all England was then *mad* as Bedlam.

The six prints of "The Harlot's Progress" had appeared in 1733, with great success; and "The Rake's Progress," in eight prints, followed in 1735. The original pictures must have been painted a short time before: both series were purchased by Alderman Beckford, in 1745, at the rate of 84 guineas for the Harlot's Progress, and 176 guineas for the Rake's Progress. The Harlot's Progress was destroyed by fire at Fonthill in 1755; but these pictures escaped, and were purchased by Sir John Soane, in 1802, for 598*l*.

THE ELECTION.—A series of FOUR PICTURES, painted in 1755, for the purpose of being engraved: on canvas; 3 ft. 4 in. by 4 ft. 4 in.

81. The Election Entertainment.

It appears to represent the end of the feast. This is a very humorous but a very disagreeable picture: the electioneering wit is of the grossest kind, and shows the levelling equality which takes place on these occasions. At

one end of the table a candidate is seen in polite converse with a vulgar old woman: a dirty cobbler shakes hands with a perfumed beau; at the upper end of the table sits the Mayor, who is seized with apoplexy after a surfeit of oysters: the barber is bleeding him in vain. A crowd of the contrary faction are seen parading without, and have thrown brickbats and missiles into the room, one of which has hit a lawyer on the head, and he falls backwards. A fellow who has been fighting has his head dressed by a butcher; his foot rests on a flag, on which is written, "Give us our eleven days!" in allusion to the alteration of the style at this time in contemplation: other flags, carried by the mob without, bear inscriptions still more ludicrous. The man who is doubling his fist,* on which he has drawn the features of an old woman, and bawling out "An old woman clothed in gray," for the amusement of two most foolish-looking rustics; and a group representing a conscientious tailor, who is refusing a bribe, while his virago wife clenches her fist, and his son holds up his foot with the toes coming through the shoe—are excellent.

The whole of this picture is well painted: it differs in some respects from the print.

2. Canvassing for Votes.

The centre group represents a rustic freeholder between two innkeepers, agents for their respective parties, who are each putting money into his hand; the humorous, indifferent expression in his face is admirable: it seems to say, "How happy could I be with either!" One of the candidates, aware of the value of female influence, is purchasing trinkets from a Jew pedlar, to present to two ladies in a balcony. Two countrymen are seen stuffing in the larder of an inn, where sits the fat landlady, counting the gold she

* Sir William Parnell, nephew of Dr. Parnell the poet.

has received for her interest. A barber and a cobbler are engaged in a political dispute over their ale. The background in the picture represents the Excise-office, with the crown hanging out as a sign. Here we have a piece of Hogarth's peculiar wit, in the fellow who, mounted at the extremity of the beam to which the crown is suspended, is sawing through it with might and main, forgetting that he must fall with it.

83. Polling at the Hustings.

The two rival candidates are seated at the back of the booth : the maimed, the blind, the lame, the deaf, the sick, hasten to give their independent votes. A Chelsea pensioner, who has lost his right hand in the service of his country, is objected to by a quibbling lawyer because, in swearing, he cannot lay his right *hand*, but only his stump, on the book. One is bawling into the ear of a deaf idiot the name of the person he is to vote for. The incident of the dying man brought in blankets to give his vote is taken from the life.

In the background Britannia is seen in her chariot, which is breaking down, while the servants are playing at cards on the box, and she screams and pulls the check-string in vain. The allegory, though laughable, is rather out of place, and is the single instance in which Hogarth had recourse to allegory instead of wit in illustration of his subjects.

84. The Chairing of the successful Candidate,

Who is represented here by Bubb Doddington, a notorious personage at that time.

The new M. P. is seated in an arm-chair and mounted on the shoulders of his partisans. An exasperated countryman in front, fighting with a Greenwich pensioner, swings around his flail with such violence that it comes in contact with the skull of one of the chair-bearers, who is in the act of

falling, and the candidate is tottering in his seat. The confusion in the motley crowd ; the grinning chimney-sweepers ; the old woman thrown down by a litter of pigs ; the tailor beaten by his wife ; the lady fainting ; the old blind fiddler ; the group of gentlemen seen through a window enjoying themselves apart from the hurlyburly below ; a procession of cooks carrying in the dinner ; two fellows bringing a barrel of ale ; and a number of whimsical incidents introduced—are all sufficiently intelligible, and painted with characteristic truth. The plate differs little from the picture.

The pictures painted by Hogarth, in sets or series, are—the Harlot's Progress (the first and most popular of all), in 1733 (burned) ; the Rake's Progress, in 1735 (in this Museum) ; the Four Parts of the Day, 1736 (two were in the possession of the late Lord Gwydyr and two are in the possession of Sir G. Heathcote) ; Marriage à la Mode, 1745 (in the National Gallery) ; Industry and Idleness, 1748 (I do not know that the original pictures for this series exist or ever existed ; the set of prints is the most commonplace in conception and the worst engraved of all) ; the Election, above described, of which the original pictures were executed in 1755 : they appear to me inferior to the Rake's Progress as paintings, and very inferior to the Marriage à la Mode in invention and conception, the wit and humour verging frequently on caricature. But though not equal to his own best works, they are superior to everything else in their way. They were formerly in the possession of Garrick, and, on the death of his widow in 1823, Sir John Soane purchased them at the sale of her effects for 1732*l.* 10*s.*

CANALETTI.

5. A View on the Grand Canal of Venice.

One of the most admirable of his works : more brilliant than is usual with him, and the groups of figures more carefully painted. It came from the Fonthill collection.

36. A View of the Rialto.

37. A View of the Piazza di San Marco.

WATTEAU.

38. Les Noces.

RUYSDAEL.

89. A small and very pretty Landscape.

SIR JOSHUA REYNOLDS.

90. The Snake in the Grass ; or, Love unloosing the Zone of Beauty.

Purchased at the sale of the Marchioness of Thomond's pictures for 500*l*. Sir Joshua painted three pictures of this subject : the original for the Earl of Carysfort in 1786, for which he was paid 200*l*. ; a duplicate for Prince Potemkin ; another for Mr. Henry Hope, now in the possession of Sir Robert Peel.

There are also the following pictures by modern artists :—

G. BARRETT.

91. View in Mr. Lock's Park at Leatherhead : a Drawing.

EDWARD BIRD, R.A.

92. The Cheat detected. A small early picture.

SIR F. BOURGEOIS, R.A.

93. Scene in "Coriolanus," with a Portrait of Kemble.

SIR A. W. CALLCOTT, R.A.

94. The Passage Point.

A large Italian composition.

95. A View on the Thames.

R. COSWAY, R.A.

96. A small copy of Guido's Aurora, and two original drawings.

MRS. COSWAY.

97. A Persian Lady worshipping the Sun.

W. DANIEL, R.A.

98. Two Views in India.

The painter excelled in these subjects.

F. DANBY, A.R.A.

99. Moonlight Scene in the Merchant of Venice.

C. L. EASTLAKE, R.A.

100. The Cave of Despair.

From Spenser : a small early picture of the master.

H. FUSELI, R.A.

101. The Italian Count.

HAMILTON.

102. The Landing of Richard II. Two Drawings.

HOWARD.

103. Comus listening to the incantations of Circe ;
from Milton.

104. The Contention of Oberon and Titania ; from
A Midsummer Night's Dream.

105. The Vision of Shakspeare.

106. Lear and Cordelia.

107. The paintings on the ceilings of the dining-
room and library ; representing Phœbus : the
Horæ, or Seasons : Night : and three sub-
jects from the Fable of Pandora.

FRANK HOWARD.

108. The Trial of Queen Katherine, in water-colours.

SIR JAMES THORNHILL.

109. The original design for the ceiling painted by
him at Greenwich Hospital.

HILTON.

110. Marc Antony reading Cæsar's Will.

JACKSON.

111. Portraits of Sir John Soane and of Mrs. Soane.

JONES, R.A.

112. The Opening of New London Bridge in 1831.

113. Smoking Room at Chelsea Hospital.

114. Sketches of the Coronation of King William and Queen Adelaide, 1831.

MORTIMER.

115. Two original drawings of Banditti.

116. Studies of five heads from Shakspeare, and eight Drawings.

OWEN.

117. Portraits of Sir John Soane and his Sons, 1802.

PANNINI.

118. A very fine and elaborate drawing of the Interior of the Capella Paolina, at Rome.

J. M. W. TURNER, R.A.

119. Van Tromp's Barge entering the Texel, 1645.

120. The Vale of Chamouni; a drawing.

121. Kirkstall Abbey; a drawing.

MRS. POPE.

122. Shakspeare's Bust, encircled by all the flowers mentioned in his plays; a Drawing.

WARD, R.A.

123. A small portrait of "Fanny," Sir J. Soane's favourite dog.

WESTALL, R.A.

124. Milton dictating to his Daughters.

None of these pictures are particularly worthy of notice or praise; and it is fair to add, that it would be great injustice to such men as Hilton, Eastlake, Howard, Turner, Jones, were they to be judged by the specimens of their ability in this collection. Turner's picture is perhaps the best as an example of the master; it appears to have been painted in the period of transition between the beautiful truth of his first manner and the feverish glare and exaggeration of his last.

A foreigner, who visited this Museum not long before the death of Sir John Soane, compared its labyrinthine passages and tiny recesses to a mine branching out into many veins, wherein, instead of metallic ores, you find works of art. He adds a criticism, to the truth of which I am obliged to subscribe:—"Notwithstanding the picturesque fantastic charm of the arrangement, the impression of the whole, in consequence of the arbitrary mixture of numberless heterogeneous objects, resembles the confused effect of a feverish dream." This, however, is in itself characteristic: the want of a pure and elevated taste, and of all feeling for genuine simplicity, which Sir John Soane exhibited as an artist, are conspicuous in the decoration and arrangement of his Museum, pretty and interesting as it is:—

"For all that Nature by her mother-wit
 Could frame in earth and form of substance base
 Is here; and all that Nature did omit
 Art, playing second Nature's part, supplied it."—*Fairie Queene.*

THE END.

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•• The following Abbreviations are used in this Index :—B., born ; D., died ; St. u., studied under ; FL., flourished ; S., school ; W. L., whole length ; N. G., National Gallery ; W., Windsor Castle ; H. C., Hampton Court ; D. G., Dulwich Gallery ; S. M., Soane's Museum.—The numbers refer to the numbers of the pictures in the different Catalogues unless the letter *p.* (*page*) be prefixed.

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- GENNARO, BENEDETTO.** B. 1635, at Bologna; d. 1715. Bolognese S.
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Profane Subjects.—The Genius of Poetry, w. L., H. C. 51.—Venus and Adonis, H. C. 330.—Faith, Hope, and Charity, H. C. 439.—Cleopatra, H. C. 313.

GENTILESCHI, ARTEMISIA. B. 1590, at Rome; D. 1642, at Naples. Florentine S.

Portraits.—Of Herself, H. C. 69.—Head of a Sibyl, H. C. 191.

GENTILESCHI, ORAZIO. B. 1563, at Pisa; D. 1647, at London. Florentine S.

Sacred Subject.—Joseph and Potiphar's Wife, H. C. 142.

GHIBERTI, LORENZO. B. 1380, at Florence; D. 1455.

The Giving of the Law (a Cast), S. M. 14.

GIBSON. B. , at Liverpool; living at Rome, 1841.

John Philip Kemble (a cast), S. M. 38.

GIBSON, RICHARD. (THE DWARF.) B. 1626, at London; D. 1690.

Portrait.—Queen Henrietta Maria, H. C. 211.

GIORDANO, LUCA. B. 1632, at Naples; D. 1705. Neapolitan S.

Sacred Subject.—The Wise Men's Offering, H. C. 139.

Profane Subjects.—A Series of Twelve Pictures, representing the Story of Cupid and Psyche, H. C. 410.

GIORGIONE. (GIORGIO BARBARELLI.) B. 1477, at Castelfranco; D. 1511, at Venice. Venetian S.

Sacred Subject.—Death of Peter the Martyr, N. G. 41.

Profane Subjects.—Diana and Actæon, H. C. 113.—A Shepherd, H. C. 543.—(?) Musical Party, D. G. 128.

Portraits.—Head of a Man, H. C. 39.—(?) A Man, with reddish hair and beard, H. C. 68.*

Pictures attributed to him.—A Saint in Armour, H. C. 34.—The Shepherds' Offering, H. C. 407.

GOTT, BENJAMIN. Living in 1841.

The Death of Spartacus (Model), S. M. 31.

GOYEN, JAN VAN. B. 1596, at Leyden; D. 1656, at the Hague. Dutch S.

Landscape (Study from Nature), N. G. 137.

GREUZE, JEAN BAPTISTE. B. 1734, at Tournus, in Burgundy; D. 1807, at Paris. French S.

Portrait.—Madame de Pompadour, H. C. 684.

* This is said to be the portrait of Giorgione himself.

GRIFFIERE, JOHN. B. 1645, at Amsterdam; D. 1718, at London.
Ruins, with a Vase, H. C. 547.—View of Windsor Castle, H. C. 698.

GRIMOUX, ALEXIS. D. 1740, at Paris. French S.

Portrait.—Of a Lady, D. G. 123.

GUERCINO. (FRANCESCO BARBIERI.) B. 1590, at Ceuto; D. 1666.
Bolognese S.

Characterized, p. 49.

Sacred Subjects.—A dead Christ, with two Angels, N. G. 22.—
St. John in the Wilderness, W. 56.—The Woman of Samaria at
the Well, W. 75.—St. Matthew writing his Gospel, W. 83.—
St. Paul (a Head), W. 104.—St. Peter (a Head), W. 109.—St. Ce-
cilia, D. G. 324.—(?) The Salvator Mundi (Head), D. G. 328.—
The Woman taken in Adultery, D. G. 348.—(?) Faith, H. C. 445.

Profane Subject.—A Sibyl, W. 107.

Portraits.—Of himself, W. 82.—A Head of himself, H. C. 86.—Co-
lossal Head of a Warrior, H. C. 190.

GUERIN, PIERRE NARCISSE. B. 1774, at Paris; D. 1833, at
Rome. French S.

Portrait.—Louis XVIII., H. C. 464.

GUIDO. (GUIDO RENI.) B. 1575, at Bologna; D. 1642. Bolog-
nese S. St. u. the Carracci.

Characterized, p. 106.

Sacred Subjects.—St. Jerome doing Penance, N. G. 11.—A Magdalen,
N. G. 177.—St. Catherine, W. 64.—Head of St. Sebastian, W. 68.
—(?) Judith and Holofernes, w. L., H. C. 204.—(?) St. Francis with
the Infant Jesus, H. C. 400.—(?) St. Jerome, D. G. 246.—St. Je-
rome, D. G. 267.—St. John the Baptist preaching in the Wilder-
ness, w. L., D. G. 331.—(?) A Madonna, D. G. 332.—Martyrdom
of St. Sebastian, D. G. 339.

Profane Subjects.—Andromeda, N. G. 87.—Venus attired by the
Graces, N. G. 90.—Cleopatra applying the Asp, W. 100.—Europa,
D. G. 259.—(?) Lucretia stabbing herself, D. G. 280.

Copy after him.—Lot and his Daughters, H. C. 616.

HALS, FRANK. B. 1584, at Mechlin; D. 1666. Flemish S.

A Laughing Boy (a Head), H. C. 225.

HANNEMAN, ADRIAN. B. 1611, at the Hague. D. 1680.

Portraits.—Peter Oliver, H. C. 93.—William III. when young, H. C. 686.

HEEMSKIRK, MARTIN. B. 1498, near Haarlem. D. 1573.
Dutch S.

Sacred Subjects.—A Vision of Death and the Last Judgment, H. C. 114.—Jonah under the Gourd, H. C. 489.—(?) Christ Healing the Sick, H. C. 502.

HEMESSEN, J. DE. Fl. at Antwerp, 1550.

St. Jerome with a Lion, H. C. 706.

HEMSKIRK, EGBERT. B. 1645, at Haarlem. D. 1704, at London.
Dutch S.

Boors Regaling, H. C. 364.

HENNIN, ADRIAN. D. 1710, in England.

A Landscape, H. C. 220.

HILTON, WILLIAM, R.A. D. 1839, at London. English S.

Characterized, p. 166*.

Sir Calepine rescuing Serena, N. G. 178.

HOBBEEMA, MINDERHOUT. B. 1611, at Antwerp; D. about 1670.
Flemish S.

Characterized, p. 463.

Landscape, D. G. 131.—(?) Landscape, D. G. 157.—Landscape, D. G. 201.

HOGARTH, WILLIAM. B. 1697, at London; D. 1764, at London.
English S.

Characterized, pp. 122, 126.

The Marriage à la Mode, N. G. 113-118.—The Rake's Progress, S. M. 73-80.—The Election, S. M. 81-84.

Portrait.—Of himself, N. G. 112.

HOLBEIN, HANS. B. 1498, at Basle; D. 1554, at London. German S.

Characterized, pp. 171-174, 257.

Sacred Subject.—Christ and Mary Magdalen in the Garden, H. C. 340.

Portraits.—Henry VIII., W. 35.—Duke of Norfolk, W. 38.—A Man opening a Letter with a Knife, W. 110.—Head of a young German, W. 114.—(?) Of Luther, W. 120.—King Henry VIII. and his

Family, H. C. 240.—Queen Elizabeth, when about Twelve, H. C. 241.—The Lady Vaux, H. C. 259.—Holbein's Father and Mother, H. C. 271.—Henry VIII.'s Jester, H. C. 274.—Froben, H. C. 283.—Sir Henry Guldeferde (or Guildford), H. C. 284.—Henry VIII., when young, H. C. 285.—Erasmus (background by Steenwyck), H. C. 294.—Erasmus writing his Commentaries, H. C. 295.—John Reskimeer, H. C. 296.—Henry VIII. (a Head), H. C. 297.—(?) Countess of Lennox, H. C. 450.—Holbein himself, H. C. 468.—His Wife, H. C. 469.—Earl of Surrey, H. C. 666.—(?) A Portrait, D. G. 353.

Pictures attributed to him.—Embarkation of Henry VIII., H. C., 266.—Meeting of Henry VIII. and Francis I., H. C. 267.—Meeting of Henry VIII. and Maximilian I., H. C. 310.—A small circular Landscape, H. C. 347.

HONDEKOETER, MELCHIOR. B. 1636, at Utrecht; D. 1695, at Amsterdam. Dutch S.

Ducks and Geese in a Farm-yard, H. C. 187.

HONTHORST, GERARD.* B. 1592, at Utrecht; D. about 1662, at the Hague.

Sacred Subject.—Joseph and Mary, H. C. 80.

Profane Subjects.—A Concert by Candlelight, H. C. 218.—Charles I. and his Queen as Apollo and Diana, &c., H. C. 746.

Portraits.—Duke of Hamilton, W. 39.—Frederick Henry Prince of Orange, w. L., 206.—William Prince of Orange, W. 207.—Elizabeth Queen of Bohemia, H. C. 109.—The Family of George Villiers, first Duke of Buckingham, H. C. 197.—James II. when a Boy, H. C. 216.—Christian Duke of Brunswick-Lunenburg, H. C. 395.

HOPPNER, JOHN. B. 1759, at London; D. 1810, at London. English S.

Characterized, p. 140.

Portraits.—Of an Actor (Smith), N. G. 133.—Mrs. Jordan as the Comic Muse, H. C. 704.

HORNE (?).

Portrait.—The King of Oude, H. C. 703.

HOUSEMAN, or HUYSMAN, JAMES. B. 1656, at Antwerp; D. 1696, at London. Flemish S.

* Called in Italy Gherardo delle Notti, and ranked by Lanzi in the Roman School.

Characterized, p. 208.

Portraits.—Isaac Walton, N.G. 125.—Lady Bellasys (or Lady Byron), H. C. 146.

HUGGINS.

Battle of Trafalgar (three pictures), H. C. 742.

HUYSMAN, CORNELIUS. B. 1648; D. 1728.

Small Landscape, H. C. 212.

JACKSON, JOHN. B. 1778, in Yorkshire; D. 1831, at London.

Characterized, p. 134.

Portraits.—Rev. W. H. Carr, N.G. 124.—Sir John Soane, N.G. 171.

JANET. (FRANÇOIS CLOUET.) Fl. at Paris, about 1547.

Portraits.—Of a Nobleman, with a Book, H. C. 282.—Mary Queen of Scots, at the age of Eighteen, H. C. 286.—Francis II. of France, when a Boy, H. C. 287.—Francis I. and the Duchesse d'Etampes, H. C. 293.—(?) Francis I. of France, H. C. 298.

Picture attributed to him.—Mary Queen of Scots, W. 205.

JAN MIEL. B. 1599, at Antwerp; D. 1664, at Turin. Flemish S.

Ruins and Shipping, H. C. 105.—Landscape, D. G. 21.—An Old Building, with Figures, D. G. 103.

JANSSEN, CORNELIUS. B. 1590, at Amsterdam; D. 1665.

Portraits.—King of Bohemia, H. C. 302.—Queen of Bohemia, H. C. 303.—Villiers, Duke of Buckingham, H. C. 652.

JAN STEEN. B. 1636, at Leyden; D. 1689, at Delft. Dutch S.

Interior of a Dutch Cottage, W. 94.

JORDAENS, JACOB. B. 1594, at Antwerp; D. 1678. Flemish S.

Sacred Subjects.—Holy Family, N. G. 164.—Overthrow of Pharaoh in the Red Sea, H. C. 30.

Profane Subject.—Blowing Hot and Cold (sketch), D. G. 37.

KALF, WILHELM. B. 1630, at Amsterdam; D. 1693. Dutch S.

Dead Game and Objects of Still Life, H. C. 215.

Picture attributed to him.—Interior of a Dutch Cottage, D. G. 181.

KAUFFMANN, ANGELICA. B. 1742, at Coire, in the Grisons; D. 1807, at Rome. Italian S.

Characterized, p. 142.

Religion attended by the Virtues, N. G. 139.

KENT, W. B. 1684, in Yorkshire ; D. 1748. English S.

Interview between Henry V. and the Princess Catherine of France, H. C. 618.—Marriage of Henry V. with Catherine of France, H. C. 619.

KERSEBOOM, FREDERICK. B. 1632, at Solingen ; D. 1690, at London.

Portrait.—Robert Boyle, H. C. 634.

KNELLER, SIR GODFREY. B. 1648, at Lubeck ; D. 1723, at London.

Characterized, p. 212.

Portraits.—Duke of Marlborough, W. 133.—George I., W. 194.—Queen Anne, W. 195.—William III., W. 196.—William III. on a White Horse, H. C. 18.—Duchess of St. Albans, H. C. 20.—Countess of Essex, H. C. 21.—Countess of Peterborough, H. C. 22.—Countess of Ranelagh, H. C. 23.—Miss Pitt, H. C. 24.—Duchess of Grafton, H. C. 25.—Countess of Dorset, H. C. 26.—Lady Middleton, H. C. 27.—Admiral Russel, H. C. 29.—The young Duke of Gloucester, son of Queen Anne, H. C. 221.—Maria Beatrice d'Este, Queen of James II., H. C. 422.—Peter the Great of Russia, H. C. 452.—Emperor Charles VI., H. C. 465.—William III. when Prince of Orange, H. C. 621.—John Locke, H. C. 624.—Sir I. Newton, H. C. 625.—Caroline, Queen of George II., with the Duke of Cumberland, H. C. 640.—George II., H. C. 641.—George I., H. C. 642.

LAIRESSE, GÉRARD. B. 1640, at Liege ; D. 1711, at Amsterdam. Flemish S.

Profane Subjects.—Pan and Syrinx, D. G. 32.—Apollo and Daphne, D. G. 42.—Apollo flaying Marsyas, D. G. 223.

LANCRET, NICHOLAS. B. 1690, at Paris ; D. 1743, at Paris. St. u. Watteau. French S.

Infancy, N. G. 101.—Youth, N. G. 102.—Manhood, N. G. 103.—Old Age, N. G. 104.

LANFRANCO, GIOVANNI. B. 1581, at Parma ; D. 1647. S. of Parma.

Head of St. Jerome, H. C. 35.—Head of St. Peter and of Judas, H. C. 119.

LAURI, FILIPPO. B. 1623, at Rome ; D. 1694. Roman S.

Sacred Subjects.—Jacob's Departure from Laban, H. C. 75.—Small Holy Family, H. C. 719.

LAWRENCE, SIR THOMAS. B. 1769, at Bristol; D. 1830, at London. English S.

Characterized, p. 140.

Portraits.—Mr. Angerstein, N. G. 129.—Of a Lady, N. G. 136.—John Kemble (as Hamlet), N. G. 142.—Benjamin West, N. G. 144.—George IV., W. 151.—Frederick Duke of York, W. 154.—Lord Castlereagh, W. 155.—George IV., W. 156.—Earl of Liverpool, W. 160.—Duke of Cambridge, W. 161.—Duke d'Angoulême, W. 162.—Archduke Charles of Austria, W. 164.—Prince Schwarzenberg, W. 165.—Charles X., W. 166.—Major-General Sir G. A. Wood, W. 167.—Duke of Brunswick, W. 168.—Major-General Czernicheff, W. 169.—Duke de Richelieu, W. 170.—Prince Metternich, W. 171.—Count Capo d'Istria, W. 172.—Pope Pius VII., W. 173.—Count Nesselrode, W. 174.—Alexander I., W. 175.—Francis II., Emperor of Austria, W. 176.—Frederick William III. of Prussia, W. 177.—Prince Hardenberg, W. 178.—Cardinal Consalvi, W. 179.—Mr. Canning, W. 180.—Count Alten, W. 181.—Prince Blücher, W. 182.—Duke of Wellington, W. 183.—Count Platoff, W. 184.—Count Munster, W. 187.—Earl Bathurst, W. 188.—General Overoff, W. 189.—Baron W. von Humboldt, W. 190.—George IV., W. 191.—Sir J. Wyattville, W. 208.—Friedrich von Gentz, H. C. 692.—William Linley, D. G. 222*.

LAZZARINI, GREGORIO. B. 1654, at Venice; D. 1740. Venetian S.

Cupid and Psyche, H. C. 551.

LELY, SIR PETER. B. 1617, at Soest, in Westphalia; D. 1680, at London.

Characterized, pp. 207, 208.

Portraits.—Prince Rupert, W. 99.—Charles II. in Armour, w. L., W. 117.—Queen Mary II., W. 197.—James II., W. 198.—Charles II., W. 199.—Anne Duchess of York, w. L., H. C. 145.—Princess Mary (afterwards Queen Mary), H. C. 147.—Catherine of Braganza, Queen of Charles II., H. C. 148.—Countess of Sunderland, H. C. 151.—Duchess of Richmond, H. C. 152.—Mrs. Eleanor Gwynn, H. C. 153.—Countess of Rochester, H. C. 154.—Duchess of Somerset, H. C. 155.—Countess of Northumberland, H. C. 157.—Lady Denham, wife of the Poet, H. C. 158.—Mrs. Middleton, H. C. 159.—Duchess of Cleveland, H. C. 160.—Countess of Ossory, H. C. 161.—Lady Whitmore, H. C. 162.—Countess

de Grammont, as St. Catherine, H. C. 163.—Earl of Sandwich, H. C. 735.—Admiral Lawson, H. C. 736.

LENS, BERNARD. D. 1741, at Knightsbridge.

Profane Subject.—Hercules and the Centaur, H. C. 237.

LEYDEN, LUCAS VAN. B. 1494, at Leyden; D. 1533. Dutch S. *Sacred Subjects*.—Martyrdom of St. Sebastian, H. C. 235.—Joseph brought before Pharaoh, H. C. 236.

Pictures attributed to him.—The Crucifixion, H. C. 508.—Resurrection of Christ, H. C. 509.

LE BRUN, CHARLES. B. 1619, at Paris; D. 1690. French S.

Sacred Subject.—Massacre of the Innocents, D. G. 252.

Profane Subjects.—Musicians, D. G. 158.—Horatius Cocles defending the Bridge, D. G. 319.

LINGELBACH, JAN. B. 1625, at Frankfort; D. 1687.

Profane Subjects.—Landscape, H. C. 348.—A Moorish Market, D. G. 77.

LOTEN, JOHN. D. 1680.

Landscape, H. C. 186.

LOUTHERBOURG, DE. B. 1734, at Strasburg; D. 1812, at London.

Characterized, p. 460.

Landscapes, D. G. 55, 89.

LUCATELLI, PIETRO. Fl. about 1690. Roman S.

Landscape, H. C. 514.

LUINI, BERNARDINO. B. 1480, at Luino; D. about 1530. Milanese S.

Sacred Subject.—(?) St. Catherine, H. C. 355.

LUTI, BENEDETTO. B. 1666, at Florence; D. 1724. Florentine S.

Picture attributed to him.—James Stuart when about Thirty, H. C. 630.

MABUSE, JAN. (GOSSAERT.) D. about 1532.

Sacred Subjects.—(?) The Virgin and Child, with St. Michael and St. Andrew, H. C. 121.—Adam and Eve, H. C. 487.

Portraits.—The Children of Henry VII., H. C. 305.

MAES, NICHOLAS. B. 1632, at Dort; D. 1693. Dutch S.

Characterized, p. 148.

Young Girl by a Cradle, N. G. 153.—Dutch Housewife, N. G. 159.

- MALO, VINCENZIO.** B. 1625, at Cambray; D. 1670, at Rome.
 St. u. Rubens. Flemish S.
Sacred Subject.—The Conversion of St. Paul, H. C. 83.
Picture attributed to him.—Virgin and Child, H. C. 510.
- MALTESE.** (Dates unknown.)
 Objects of Still Life, H. C. 205.
- MANTEGNA, ANDREA.** B. 1451, at Padua; D. 1517. Mantuan S.
 St. u. Squarcione.
Characterized, p. 371.
 The Triumph of Julius Cæsar, H. C. 474—482.
- MARATTI, CARLO.** B. 1625, at Ancona; D. 1713. St. u. Andrea Sacchi. Roman S.
Characterized, pp. 161, 260.
Sacred Subjects.—Infant Christ, W. 55.—Virgin and Child, W. 128.—St. Francis, H. C. 89.—Infant Christ with Angels, H. C. 231.—Holy Family, D. G. 342.
Portrait.—Of a Cardinal, N. G. 174.
- MATSYS, QUINTIN.** B. 1430, at Antwerp; D. 1529. Flemish S.
Characterized, p. 245.
 The Misers, W. 67.
- MAZZOLINO DA FERRARA.** B. 1489, at Ferrara; D. 1530. S. of Ferrara.
Characterized, pp. 102, 158.
Sacred Subjects.—Holy Family, N. G. 82.—St. Francis adoring the Infant Christ, N. G. 169.
Profane Subject.—Group of Figures, H. C. 349.
- MICHAEL ANGELO.** (MICHELAGNOLO BUONAROTTI.) B. 1474, at Florence; D. 1563. Chief of the Florentine School of Design.
Anecdotes of, p. 23.
Characterized, p. 362.
Sacred Subjects.—Raising of Lazarus, N. G. 1.—Holy Family (a cast), S. M. 15.
Profane Subjects.—Michael Angelo's Dream, N. G. 8.—Ganymede, H. C. 486.—Venus and Cupid, H. C. 401.
- MICHAEL ANGELO DA BATTAGLIE.** (CERQUOZZI.) B. 1602, at Rome; D. 1660. Roman S.
 Italian Peasants, H. C. 723.

MIGNARD, PIERRE. B. 1610, at Troyes ; D. 1695, at Paris. French S.

Characterized, p. 278.

Portraits.—Henrietta Duchess of Orleans, youngest daughter of Charles I., W. 204.—Louis XIV., when young, H. C. 353.

MIREVELDT, MICHEL JANSEN. B. 1568, at Delft ; D. 1641. Dutch S.

Portraits.—The Antiquarian, W. 77.—(?) Head of a Man in Armour, H. C. 653.—(?) Portrait of the Infanta Isabella, H. C. 656.

MOLA, PIETRO FRANCESCO. B. 1612, near Como ; D. 1668, at Rome. Roman S.

Characterized, p. 93.

Sacred Subjects.—St. John Preaching, N. G. 69.—Holy Family, N. G. 160.—(?) Landscape (Hagar and Ishmael), D. G. 195.—St. Sebastian, D. G. 261.—Holy Family (in a small landscape), D. G. 266.

Profane Subjects.—Leda, N. G. 151.—Pluto and Proserpine, D. G. 285.

MONAMY, PETER. B. 1670, at Jersey ; D. 1749, at Westminster. A Sea-piece, H. C. 203.

MONNOYER, JEAN BAPTISTE. B. 1635, at Lisle ; D. 1699, at London.

Characterized, p. 213.

Two large Flower-pieces, H. C. 177.—Two Flower-pieces, H. C. 201.—Fourteen Flower-pieces, H. C. 582.

MORALES, LUIS DE. B. 1509, at Badajoz ; D. 1585. Spanish S.

Picture ascribed to him.—Christ Bearing his Cross, D. G. 329.

MORE, SIR ANTONIO. B. 1519, at Utrecht ; D. 1575, at Antwerp. Flemish S.

Characterized, p. 176.

Portraits.—Charles V. in Armour, W. 59.—Duke of Alva, W. 98.—Head of a Lady, H. C. 262.—Philip II. of Spain, H. C. 273.—(?) Two Portraits of Princesses (Heads), H. C. 665.

MURILLO, BARTOLOMEO ESTEVAN. B. 1613, near Seville ; D. 1685, at Cadiz. St. u. Velasquez. Spanish S.

Characterized, p. 42.

Sacred Subjects.—Holy Family, N. G. 13.—Infant St. John, with the Lamb, N. G. 176.—A Crucifixion, D. G. 224.—Meeting of Jacob and Rachel, D. G. 294.—Adoration of the Magi, D. G. 312.—Assumption of the Virgin, D. G. 341.—Virgin and Child in a Glory ("Madonna del Rosario"), D. G. 347.

Profane Subjects.—Spanish Peasant Boy, N. G. 74.—The Flower Girl, D. G. 248.—Spanish Peasant Boys, D. G. 283, 284.—(?) An Infant Sleeping (study), D. G. 330.

Portrait.—(?) Don Carlos II. of Spain, H. C. 459.

Pictures attributed to him.—A Boy Paring Fruit, H. C. 390.—(?) Spanish Boy with a Guitar, H. C. 560.—(?) The Good Shepherd, D. G. 129.—Study of Two Angels, D. G. 317.

Copy after him.—The Good Shepherd, D. G. 262.

MYTENS, DANIEL. B. at the Hague; D. about 1656. Flemish S.

Portraits.—Marquess of Hamilton, W. L., H. C. 28.—Prince Rupert, when a Boy, H. C. 219.—Princess Hedwig of Brunswick, H. C. 396.—Duchess of Brunswick-Lüneburg, H. C. 438.—Ernest Count Mansfeldt, H. C. 462.—A Duke of Brunswick-Lüneburg, (?) H. C. 463.—Duchess of Brunswick, H. C. 466.—Jeffrey Hudson, H. C. 643.—Ludovic Stuart, Duke of Richmond and Lennox, H. C. 644.—Lord Zouch, H. C. 645.

Pictures attributed to him.—Princess Elizabeth of Brunswick, W. 202.—Princess Dorothea of Brunswick, W. 203.

NAIN, LOUIS LE. B. at Laon, in Normandy; D. 1648. French S.

Group of Figures, with Sheep at a Well, D. G. 6.

NEEFS, PETER. B. 1570, at Antwerp; D. 1651. St. u. Steenwyck. Flemish S.

Characterized, p. 252.

Sacred Subjects.—Interior of a Church, W. 87, 97, 127, 129.—Interior of a Church (Figs. by old Francks), H. C. 384.—Interior of a Cathedral, D. G. 79.

NES, DANIEL. (Dates unknown.)

Cherries in a Dish, H. C. 718.

NORTHCOTE. B. 1746, at Plymouth; D. 1831, at London. English S.

Portraits.—Sir F. Bourgeois, D. G. 183.—Mr. Noel Desenfans, D. G. 338.

NOTTERY, L. (Dates unknown.)

Martyrdom of St. Bartholomew (after Spagnoletto), H. C. 226.

NUZZI, MARIO (DA FIORI.) B. 1603, at Penna, in Italy; d. 1673, at Rome. Roman S.

Two Flower-pieces, H. C. 600.

OMMEGANCK. B. at Antwerp; d. 1826, at Antwerp. Flemish S.
A Bull, D. G. 66.

OPIE. B. 1761, at Truro; d. 1807, at London. English S.

Portraits.—(?) Mrs. Delany, H. C. 685.—Of Opie himself (head only), D. G. 3.

ORLAY, BERNARD VAN. B. 1490, at Brussels; d. 1560. Roman S.

Sacred Subject.—(?) The Raising of Lazarus, H. C. 494.

OSTADE, ISAAC VAN. B. 1612, at Lubeck; d. young. Dutch S.
Landscape, D. G. 178.

OSTADE, ADRIAN VAN. B. 1610, at Lubeck; d. 1685, at Amsterdam. Dutch S.

A Woman with a Pitcher, D. G. 73.—Interior of a Cottage, D. G. 107.—A Man Smoking, D. G. 152.—Boors Merry-making, D. G. 190.

OSTERWYCK, MARIA VON. B. 1630, at Noosdorp; d. 1693. Dutch S.

Flowers, H. C. 369 and 387.

OWEN, WILLIAM. B. 1769, at Ludlow; d. 1824, at London.

Portrait.—George IV. when Prince of Wales, H. C. 538.

PADOVANINO, FRANCESCO. B. 1552, at Padua; d. 1617. Venetian S.

Cornelia and her Children, N. G. 70.

PAGGI, GIOVANNI. B. 1554, at Genoa; d. 1629. St. u. Luca Cambiasi. Genoese S.

Venus and Cupid, D. G. 247.

PALMA, GIACOPO (THE OLD). B. about 1510, at Serinalta; d. about 1560. Venetian S.

Sacred Subjects.—The Last Supper, H. C. 82.—(?) The Woman of Samaria, H. C. 620.

Profane Subject.—(?) Prometheus, H. C. 485.

PALMA (THE YOUNGER). B. 1544, at Venice; D. 1628. Venetian S.

Sacred Subjects.—Adoration of the Shepherds, H. C. 115.—The Shepherds' Offering, H. C. 403.—A Magdalen Dying, H. C. 483.

PANNINI, GIAMPOLO. B. 1691, at Piacenza; D. 1764, at Rome. Roman S.

Characterized, p. 142.

Ancient Ruins, with figures, N. G. 138

PARCELLES. B. about 1597, at Leyden; D. (time uncertain.)

Seaport and Shipping (Bay of St. Lucar), H. C. 49.—Sea-piece (Return of Charles I. from Spain), H. C. 737.

PARMIGIANO. (FRANCESCO MAZZUOLI,) B. 1503, at Parma; D. 1540, at Casale Maggiore. S. of Parma.

Characterized, p. 62.

Sacred Subjects.—Vision of St. Jerome, N. G. 33.—Holy Family with four Angels, H. C. 122.—A Madonna and Child ("Madonna della Rosa"), H. C. 123.—Holy Family, H. C. 144.

Portraits.—A Man's Head, W. 60.—An Officer of the Pope's Guard, W. 79.—Minerva, W. 102.—Of a Man, W. 122.—Of a Lady, H. C. 67.

Picture attributed to him.—St. Barbara (small Head), D. G. 40.

Copies after him.—St. John the Baptist, H. C. 490.—Cupid framing his Bow, H. C. 471.

PATON, RICHARD. B. 1721; D. 1791, at London.

Views of Dockyards (four pictures), H. C. 743.

PENTZ, GEORGE (or GREGORY PEINS). B. 1500, at Nuremberg; D. 1556.

Portraits.—Erasmus (copy from Holbein), W. 57.—Of a Young Man, H. C. 512.

PERUGINO, PIETRO. (VANUCCI.) B. 1446, near Perugia; D. 1524. Umbrian S.

Characterized, p. 169*.

Sacred Subjects.—(?) Holy Family, H. C. 493.—Virgin and Child, with St. John, N. G. 181.

PERUZZI, BALDASSARE. B. 1481, at Sienna; D. 1536, at Rome. Siennese S.

Characterized, p. 154.

Sacred Subject.—Adoration of the Wise Men, N. G. 167.

PETHER, ABRAHAM. B. at Chichester; D. 1812. English S.

A Landscape (with figures) by Moonlight, N. G. 123.

PICKERSGILL, H. W., R.A., (living in 1841.)

Portraits.—Lord Hill, W. 158.—Lieutenant-General Sir J. Kemp, W. 185.

POELEMBERG, C. B. 1586, at Utrecht; D. 1660. Dutch S.

Profane Subjects.—Two Landscapes, with Nymphs, H. C. 319, 320.

—Small Landscape (with figures), H. C. 370.—Landscape, with Diana and Nymphs, H. C. 377.—Landscape, H. C. 378.—Nymphs and Satyrs, in a Landscape, H. C. 732.—Landscape, D. G. 14.—A Nymph and Cupid asleep, in a Landscape, D. G. 105.

Portraits.—Children of the King and Queen of Bohemia, H. C. 304.

Picture attributed to him.—A Lady and Gentleman acting, H. C. 351.

POLIDORO. (See CARAVAGGIO.)

PONTORMO, GIACOMO CARRUCCI DA. B. 1493, at Pontormo; D. 1556, at Florence. Florentine S.

Profane Subject.—Venus and Cupid (from the design of Michael Angelo), H. C. 401.

Picture attributed to him.—Venus and Cupid, H. C. 546.

PORBUS (THE YOUNGER). B. 1570, at Antwerp; D. 1622, at Paris. Flemish S.

Portraits.—Marie de Medicis, H. C. 695.—Henry IV. of France, H. C. 699.

PORDENONE. (GIOVANNI ANTONIO LICINIO.) B. 1484, at Pordenone; D. 1540, at Mantua. Venetian S.

Sacred Subject.—(?) Judas Betraying Christ, H. C. 457.

Portraits.—A Man in black, H. C. 31.—A Man, H. C. 62.—Pordenone and his Family, H. C. 129.—A Gentleman, H. C. 135.

POTTER, PAUL. B. 1625, at Enkhuisen; D. 1654, at Amsterdam. Dutch S.

Landscape with Cattle, D. G. 7.—Two Cows near a Tree, D. G. 22.

—A Cow (small sketch), D. G. 71.—Landscape with Cattle and Figures, D. G. 120.

Picture attributed to him.—Landscape with Cattle, D. G. 176.

POUSSIN, NICOLO. B. 1594, at Adilly; D. 1665, at Rome. French S.

Characterized, p. 27.

Sacred Subjects.—The Plague at Ashdod, N. G. 165.—(?) A Dead Christ, H. C. 727.—Holy Family, D. G. 249.—Adoration of the Magi, D. G. 291.—Flight into Egypt, D. G. 310.—Assumption of the Virgin, D. G. 336.

Profane Subjects.—The Nursing of Bacchus, N. G. 39.—A Landscape, N. G. 40.—A Bacchanalian Festival, N. G. 42.—Dance of Bacchanals, N. G. 62.—Cephalus and Aurora, N. G. 65.—Phineas and his Followers, N. G. 83.—Sleeping Nymph, N. G. 91.—Nymphs and Satyrs, H. C. 354.—Landscapes, D. G. 142, 279, 292.—Small Landscape, D. G. 260.—Destruction of the Children of Niobe, D. G. 269.—Inspiration of the Poet, D. G. 295.—The Nursing of Jupiter, D. G. 300.—Rinaldo and Armida, D. G. 315.—Mercury and Venus, D. G. 316.—Jupiter and Antiope, D. G. 325.

Pictures attributed to him.—Christ's Agony in the Garden, H. C. 130.—The Angel appearing to the Shepherds by Night, H. C. 131.—The Three Angels appearing to Abraham, D. G. 253.—A Group of Children in a Landscape, D. G. 352.

Copy after him.—Education of Bacchus, D. G. 115.

POUSSIN, GASPARD. (GASPARD DUGHET.) B. 1613, at Rome; d. 1675. St. u. Nicolò Poussin. French S. *

Characterized, pp. 27, 60, 105.

Landscape (Abraham and Isaac), N. G. 31.—Sea-piece (story of Jonah, figures by N. Poussin), W. 101.

A Land-storm, N. G. 36.—Landscape (view near Albano), N. G. 68.—Classical Landscape (Dido and Æneas), N. G. 95.—Landscape (view of Larici), N. G. 98.—Italian Landscape, N. G. 161.—Woody Landscape, W. 108.—A wild rocky Landscape, W. 115.—Landscape, W. 119.—(?) Landscape, D. G. 212.—Landscape, D. G. 257.—Destruction of the Children of Niobe, D. G. 269.—View near Tivoli, D. G. 276.

PROCACCINI, CAMILLO. B. 1546, at Bologna; d. 1626, at Milan. Bolognese S.

Picture attributed to him.—Holy Family (St. John kissing the feet of our Saviour), W. 96.

PYNAKER, ADAM. B. 1621, near Delft; d. 1673. Dutch S.

Characterized, p. 463.

Landscape (figure by Berghem), D. G. 130.—Landscape, D. G. 150.

* The two Poussins and Claude Lorraine are classed by Lanzi in the Roman School.

QUELLINUS, ERASMUS. B. 1609, at Antwerp; D. 1678. Flemish S.
Interior of a Picture Gallery, W. 66.

RAPHAEL (RAFAELLE SANZIO, OF SANTI, DA URBINO.) B. 1483, at Urbino; D. 1520, at Rome. St. u. Perugino. Roman S.

Characterized, pp. xlviii. 157.

Sacred Subjects.—St. Catherine, N. G. 168.—The Cartoons, H. C. 606—612.

Portrait.—Pope Julius II., N. G. 27.

Copy after him.—Holy Family, H. C. 473.—Battle Piece, H. C. 1.

REMBRANDT. (REMBRANDT VAN RHYN.) B. 1606, near Leyden; D. 1674, at Amsterdam. Dutch S.

Characterized, pp. 74, 96.

Sacred Subjects.—Christ taken down from the Cross, N. G. 43.—The Woman taken in Adultery, N. G. 45.—Adoration of the Shepherds, N. G. 47.—Landscape (Tobias and the Angel), N. G. 72.—Jacob's Dream, D. G. 179.—(?) Jacob Stealing his Father's Blessing, D. G. 272.

Profane Subjects.—A Woman Washing, N. G. 54.—Girl leaning out of a Window, D. G. 206.

Portraits.—A Jew Merchant, N. G. 51.—Capuchin Friar, N. G. 166.—Head of a Young Man, W. 42.—Head of an Old Woman, W. 103.—Head of a Jewish Rabbi, H. C. 373.—Of a Woman, H. C. 374.—(?) Of a Man, D. G. 189.—A Portrait, D. G. 282.

REMÉE VAN LEMPUT. B. , at Antwerp; D. 1675, at London.

Portraits.—Henry VII. and his Queen Elizabeth of York. Henry VIII. and his Queen Jane Seymour (after Holbein), H. C. 678.

REYNOLDS, SIR JOSHUA. B. 1723, at Plympton; D. 1792, at London. English S.

Sacred Subjects.—Holy Family, N. G. 78.—The Infant Samuel, N. G. 162.—The Archangel Michael (after Guido), H. C. 65.—The Infant Samuel, D. G. 286.—Studies of Angels, N. G. 182.

Profane Subjects.—The Graces Sacrificing to Hymen, N. G. 79.—The Mother and her Sick Child, D. G. 143.—Man on Horseback, D. G. 138.—Death of Cardinal Beaufort, D. G. 254.—The Snake in the Grass; or, Love Unloosing the Zone of Beauty, S. M. 90.

Portraits.—A Man's Head (Profile), N. G. 106.—The Banished Lord, N. G. 107.—Lord Heathfield, N. G. 111.—Right Hon. W. Wyndham, N. G. 128.—John Earl Ligonier on Horseback, N. G. 143.—Sir J. Reynolds himself, D. G. 146.—Mrs. Siddons, as the Tragic Muse, D. G. 340.

RICCI, SEBASTIAN. B. 1659, at Belluno; D. 1734, at Venice. Venetian S.

Sacred Subjects.—Christ at the House of Simon; Mary Magdalen anointing his feet, H. C. 95.—The Pool of Bethesda, H. C. 96.—The Woman taken in Adultery, H. C. 97.—The Woman Healed by Faith, H. C. 98.—Christ and the Woman of Samaria, H. C. 99.—Resurrection of Christ, D. G. 188.

Profane Subjects.—Triumph of Spring over Winter, H. C. 200.—The Continnence of Scipio, H. C. 467.—Vespasian Rewarding his Soldiers, D. G. 161.

Pictures attributed to him.—Twelve high narrow pictures, representing gods and goddesses, H. C. 391.

RIGAUD, HYACINTH. B. 1659, at Perpignan; D. 1743, at Paris. French S.

Portraits.—Louis XIV., D. G. 2.—Boileau, D. G. 98.—A French Gentleman, D. G. 118.

RILEY, JOHN. B. 1646, at London; D. 1691. English S.

Portrait.—Mrs. Elliott, H. C. 633.

ROBINEAU. (Dates unknown.) French S.

Portrait.—C. F. Abel, H. C. 639.

ROESTRATEN, PETER. B. 1627, at Haarlem; D. 1698, at London. Still Life, H. C. 562 and 717.

ROMANO, GIULIO. (PIPPI.) B. 1492, at Rome; D. 1546, at Mantua. St. u. Raphael. Roman S.

Sacred Subject.—Charity, N. G. 44.

Profane Subjects.—The Battle between Constantine and Maxentius (after the fresco in the Vatican, designed by Raphael), H. C. 1.—Europa, H. C. 58.—The Birth of Jupiter and Juno, H. C. 102.—The Nursing of Jupiter, H. C. 103.—Jupiter and Juno about to take possession of the Throne of Heaven, H. C. 104.—A Sacrifice, H. C. 213.—Venus or Amphitrite, H. C. 126.—The Burning of Rome, H. C. 701.—A Roman Emperor on Horseback, H. C. 124 and 125.

Picture attributed to him.—Holy Family, W. 86.

ROMANELLI, GIOVANNI. B. 1617, at Viterbo; D. 1662. Roman S.

Bacchus and Ariadne (after Guido), H. C. 712.

ROMEYN, W. VAN. Fl. about 1660.

Landscape (Woman Milking), D. G. 8.—View of the Entrance to a Town (Cattle and Fig.), D. G. 10.

ROSA, SALVATOR. B. 1615, at Naples; D. 1673, at Rome. Neapolitan S.

Characterized, pp. 93, 105.

Sacred Subject.—A Small Landscape (Moses Striking the Rock), H. C. 343.

Profane Subjects.—A Landscape (Mercury and the Woodman), N. G. 84.—Landscapes, D. G. 159 and 220.—Soldiers Gambling, D. G. 271.

Portraits.—Young Man Drawing, D. G. 193.—Head of an Old Man, D. G. 225.

ROSSI, C. (Dates unknown.)

Bust of George Dance, architect, S. M. 47.

ROTHENHAMER, JOHN. B. 1566, at Munich; D. 1614, at Augsburg. German S.

Profane Subjects.—The Seasons, H. C. 76–79.—The Judgment of Paris, H. C. 209.—(?) Rape of the Sabines, H. C. 360.—Destruction of Niobe's Children, H. C. 443.

ROUSSEAU, JACQUES. B. 1626, at Paris; D. 1694, at London.

Three Large Pieces of Architectural Ruins, H. C. 52–54.—Two Large Pieces of Architecture, H. C. 55, 56.

RUBENS, PETER PAUL. B. 1577, at Cologne; D. 1640, at Antwerp. Flemish S.

Characterized, pp. 27, 68, 85, 91, 182.

Anecdote of, p. 76.

Sacred Subjects.—St. Bavon, N. G. 57.—The Brazen Serpent, N. G. 59.—Holy Family (with St. George, Saints, and Angels), N. G. 67.—Mary Magdalen anointing the feet of our Saviour, W. 89.—St. Martin Dividing his Cloak with a Poor Man, W. 135.—Holy Family, W. 136.—Small Sketch, representing four Saints, D. G. 78.—Samson and Dalilah, D. G. 168.—St. Barbara, D. G. 204.

Profane Subjects.—Rape of the Sabines, N. G. 38.—Peace and War, N. G. 46.—Landscape (Rubens's Château), N. G. 66.—Landscape (Sunset), N. G. 157.—Winter, W. 139.—Landscape (Summer—"Going to Market"), W. 141.—(?) A small Landscape, H. C. 372.—Diana and Two of her Nymphs reposing after the Chase, H. C.

388.—(?) Group of Cupids, D. G. 33.—Shepherd and Shepherdess, w. L., D. G. 162.—(?) Venus and Cupid, D. G. 170.—A Sketch, D. G. 174.—Woman in Blue Drapery, D. G. 182.—Landscape, D. G. 207.—(?) A Study, D. G. 235.—The Three Graces (en grisaille), D. G. 240.—Mars, Venus, and Cupid, w. L., D. G. 351.

Portraits.—John Malderus, Bishop of Antwerp, W. 52.—Rubens himself, W. 134.—Philip II. of Spain on Horseback, W. 137.—Elizabeth Brandt, W. 138.—Archduke Albert on Horseback, W. 140.—(?) Family of Sir Balthazar Gerbier, W. 142.—A Middle-aged Man, W. 143.—The Two Ferdinands, W. 144.—(?) A Female Portrait, D. G. 323.—Maria Pypeling, the mother of Rubens, D. G. 355.

Copy after him.—Cupids Reaping, D. G. 117.

RUGENDAS, GEORGE PHILIP. B. 1666, at Augsburg; D. 1742. German S.

Eight Pictures of Military Subjects, H. C. 8–15.

RUSSELL, ANTHONY. D. 1743.

Portraits.—Thirteen small Heads of Distinguished Women (after Van Dyck and Lely), H. C. 164.—Countess of Sunderland (after Van Dyck), H. C. 268.—James II., w. L. (after Kneller), H. C. 269.—Earl of Clarendon and his wife (after Kneller), H. C. 306.—Charles II., w. L. (after Kneller), H. C. 307.

RUSSEL, THEODORE. B. 1614, at London; D. (date unknown.)

Profane Subject.—Queen Thomyris receiving the Head of Cyrus, H. C. 224.

RUYSDAEL, JACOB. B. 1636, at Haarlem; D. 1681. Dutch S.

Landscape, D. G. 51.—(?) A Waterfall, D. G. 154.—(?) Landscape, D. G. 241.—Landscape, D. G. 245.—View near the Hague, D. G. 278.—Landscape, S. M. 89.

RYSBRACH, J. M. B. 1693, at Antwerp; D. 1770, at London.

The Surrender of Marshal Tallard to the Duke of Marlborough (Terra-cotta model), S. M. 27.

SACCHI, ANDREA. B. 1594, at Rome; D. 1661. Roman S.

Sacred Subjects.—The Entombment, D. G. 313.—Mater Dolorosa, D. G. 346.

Portrait.—(?) Of a Lady, D. G. 87.

SAENREDAM. B. 1570, at Leyden; D. (date unknown). Dutch S.

(?) Interior of a Cathedral, D. G. 94.

- SARTO, ANDREA DEL.** (VANUCCHI.) B. 1488, at Florence; D. 1530. Florentine S.
Sacred Subjects.—Holy Family, N. G. 17.—(?) Virgin and Child, H. C. 118.—(?) Virgin and Child, with St. John, D. G. 326.
Portrait.—A Female Head, W. 111.
Picture attributed to him.—A Man writing in a Book, W. 93.
- SASSO FERRATO.**
Copy after him.—A Magdalen, H. C. 192.
- SAVERY, ROLAND.** B. 1576, at Courtray; D. 1639, at Utrecht. Flemish S.
 Lions in their Den, H. C. 333.—A Landscape, H. C. 542.
- SCHALCKEN, GODFREY.** B. 1643, at Dort; D. 1706, at the Hague. Dutch S.
 Lot and his Daughters, H. C. 362.—A Magdalen by Candlelight, H. C. 365.
- SCHIAVONE, ANDREA.** B. 1522, in Dalmatia; D. 1582, at Venice. Venetian S.
Sacred Subjects.—Tobit and the Angel, in a small Landscape, H. C. 84.—Jacob stealing the Blessing of his Father, H. C. 398.—Pilate delivering up Christ, H. C. 449.
Profane Subjects.—Figures in a Landscape, H. C. 37.—Departure of Briseis, H. C. 108.—Judgment of Midas, H. C. 405.
- SCHIDONE, BARTOLOMEO.** B. 1560, at Modena; D. 1616. Parma S.
Sacred Subject.—(?) Holy Family, D. G. 302.
Profane Subject.—Cupid Sleeping (Study), D. G. 298.
- SCHOONFELD, J. H.** B. 1619, at Biberach; D. 1689, at Augsburg. German S.
Profane Subject.—Hungarians at the Tomb of Ovid, H. C. 352.
- SEBASTIAN DEL PIOMBO.** (FRA BASTIANO LUCIANO.) B. 1485, at Venice; D. 1547, at Rome. St. u. Bellini and Giorgione. Venetian S.
Characterized, p. 23.
Sacred Subject.—The Raising of Lazarus, N. G. 1.
Portraits.—Cardinal Hippolito de' Medici and Sebastian del Piombo, N. G. 20.—Giulia Gonzaga, N. G. 24.—A Lady of Florence, H. C. 116.
Picture attributed to him.—Holy Family, W. 46.

- SEGHERS, DANIEL. B. 1590, at Antwerp; d. 1660. Flemish S.
Characterized, p. 458.
 Flowers round a Head of the Virgin, H. C. 379.—Flowers, H. C. 380.
 —Flowers, D. G. 102.
- SERRES, DOMINIC. B. in Gascony; d. 1793, at London.
 Lord Duncan's Victory (two pictures), H. C. 741.
- SESTO, CESARE DA. Fl. 1500. Milanese S.
Picture attributed to him.—The Daughter of Herodias with the Head of John the Baptist, H. C. 230.
- SHEE, SIR MARTIN A. Living, 1841, in London. English S.
Portraits—William IV., W. 153.—General Sir T. Picton, W. 163.—
 Marquis of Anglesea, W. 186.
- SIEVIER. B. , at ; d. , at
 Bust of Sir T. Lawrence, S. M. 33.
- SLINGELANDT, PETER. B. 1640, at Leyden; d. 1691. Dutch S.
 (?) A Hermit, H. C. 327.—(?) Boy with a Bird's Nest, D. G. 151.
- SLINGSLAND. (Unknown.)
Picture attributed to him.—View of a Convent on a Hill, D. G. 90.
- SNAYERS, PETER. B. 1593, at Antwerp; d. 1670. Flemish S.
 The Battle of Forty, H. C. 107.—Skirmish of Cavalry, D. G. 45.
- SNYDERS, FRANZ. B. 1579, at Antwerp; d. 1657. Flemish S.
 A Boar's Head, H. C. 381.—Diana and Nymphs reposing after the Chase, H. C. 388.—Group of several Dogs, H. C. 402.
- SPADA, LIONELLO. B. 1576, at Bologna; d. 1621, at Parma.
 Bolognese S.
 (?) St. John, H. C. 553.
- SPAGNOLETTA. (GIUSEPPE RIBERA.) B. 1589, at Xativa; d. 1656, at Naples. Spanish S.
Sacred Subject.—(?) St. John, H. C. 448.
Portraits.—Duns Scotus writing his Defence of the "Immaculate Conception," H. C. 484.
Picture attributed to him.—A Man with a Sword, W. 69.
- SPRANGHER, BARTHOLOMEW. B. 1546, at Antwerp; d. 1623, at Prague. Flemish S.
 The Assembly of the Gods, H. C. 700.—Men strangled by Dragons, p. 17.

- STEENWYCK, HENRY (THE ELDER).** B. 1550, at Steenwyck ;
D. 1603, at London. Flemish S.
Palace of Dido, N. G. 141.—Architecture, H. C. 314.
- STEENWYCK, HENRY (THE YOUNGER).** B. 1589, at Antwerp ;
D. about 1640, at London.
St. Peter released from Prison, W. 92.—St. Peter in Prison, H. C. 315, 356, 505, 511.—Interior of a Prison (the Angel delivering St. Peter), H. C. 376.
- STONE, HENRY.** B. (date uncertain) ; D. 1653, at London.
Portraits.—The Cornaro Family (after Titian), H. C. 141.
- STORCK, ABRAHAM.** B. 1650, at Amsterdam ; D. 1708. Dutch S.
View of the Port of Rotterdam, N. G. 146.
- SWANEFELDT, (or SWANEVELT,) HERMAN.** B. 1620, at Woerden ; D. 1690, at Rome. St. u. Claude.
Landscape (Venus presenting Cupid to Diana), H. C. 111.—Landscape (Diana and her Nymphs reposing), H. C. 112.—Landscape with Cattle, H. C. 713.—Large Landscape, D. G. 221.—Landscapes, D. G. 256, 273, 320.
- TENIERS, OLD.** B. 1582, at Antwerp ; D. 1649. Flemish S.
Interior of a Picture Gallery, W. 45.—Interior of a Laboratory, W. 48.
- TENIERS, DAVID.** B. 1610, at Antwerp ; D. 1694, at Brussels. Flemish S.
Characterized, p. 450.
Sacred Subjects.—Virgin and Child (after Titian), W. 85.—Holy Family with St. George, St. Stephen, and St. Jerome (after Titian), W. 95.—Judith and Holofernes (after Paul Veronese), H. C. 81.—St. Francis with a Skull (after an Italian picture), H. C. 383.—Small Landscape, with a Magdalen, D. G. 34.—Small Landscape with a Hermit, D. G. 35.
Profane Subjects.—A Music Party, N. G. 154.—The Misers, N. G. 155.—Dutch Boors regaling, N. G. 158.—Rocky Landscape with figures, W. 47.—Interior of a Grange, W. 123.—Inside of a Farmhouse, H. C. 332.—A Winter Scene, D. G. 18.—An Innkeeper standing at his Door, D. G. 44.—Small Landscape, D. G. 46.—Interior of a Guard-room, D. G. 50.—Cottage in a small Landscape, D. G. 52.—Village on Fire, D. G. 56.—A Sow and Pigs ; a Peasant standing by, D. G. 60.—A Man seated, opening Muscles,

D. G. 61.—Cottage with figures, D. G. 84.—Landscapes, D. G. 100, 119.—Winter Scene, D. G. 116.—Landscape, D. G. 139.—Landscape with Gipsies, D. G. 155.—The Chaff-cutter, D. G. 185.

Portraits.—An Old Man, w. l., D. G. 69.—The Companion; an Old Woman, D. G. 70.—Head of an Old Man, D. G. 148.—Head of an Old Woman, D. G. 149.

TIEPOLO, GIOVANNI BATTISTA. B. 1697, at Venice; D. 1770, at Madrid. Venetian S.

Sacred Subject.—Joseph receiving Pharaoh's Ring, D. G. 99.

Profane Subjects.—Small Allegorical Sketch for a Ceiling, D. G. 58.—Small Study for a Ceiling, D. G. 233.—The Companion, D. G. 234.

TINTORETTO. (GIACOPO ROBUSTI.) B. 1512, at Venice; D. 1594, at Venice. Venetian S.

Sacred Subjects.—Landscape (St. George and the Dragon), N. G. 16.—Holy Family, with St. Luke and St. Ignatius Loyola, W. 76.—St. George, H. C. 46.—(?) The Expulsion of Heresy, H. C. 117.—Esther fainting before Ahasuerus, H. C. 137.—Virgin and Child, H. C. 311.—Christ brought before Pilate, H. C. 531.

Profane Subjects.—The Nine Muses, H. C. 138.—(?) A Labyrinth, H. C. 339.

Portraits.—Head of a Man, H. C. 44.—A Knight of Malta, H. C. 136.—A Man, H. C. 367.

Copy after him.—Virgin and Child, H. C. 492.

TITIAN. (TIZIANO VECELLIO.) B. 1477, at Cadore; D. 1576, at Venice. St. u. Gian Bellini. Venetian S.

Characterized, p. 65.

Sacred Subjects.—Holy Family (Adoration of the Shepherds), N. G. 4.—(?) David and Goliath, in a small Landscape, H. C. 232.—Virgin and Child, in a Landscape, H. C. 409.

Profane Subjects.—A Concert, N. G. 3.—Ganymede, N. G. 32.—Venus and Adonis, N. G. 34.—Bacchus and Ariadne, N. G. 35.—Lucretia, H. C. 366.—Europa, D. G. 230.—Venus and Adonis, D. G. 263.

Portraits.—Titian and Andrea Franceschini, W. 54.—Of a Man, H. C. 38, 70, and 101.—A Gentleman, H. C. 100.—Marquis del Guasto, H. C. 397.

Pictures attributed to him.—(?) The Infant Christ, D. G. 81.—Venus on a Couch, covered with red Drapery, D. G. 304.

Copies after him.—Holy Family, W. 85, 95.—Ecce Homo (two pictures), H. C. 497, 499.—Holy Family, H. C. 228.—A Magdalen, H. C. 440.—Cupids Sporting, H. C. 568.—Diana and Actæon, H. C. 85.—Venus and Cupid, H. C. 106 and 110.

TORRIGIANO, PIETRO. B. 1470, at Florence; D. 1522, at Seville. Henry VIII. (a medallion in terra-cotta,) H. C. 312.

UDEN, LUCAS VAN. B. 1595, at Antwerp; D. (date uncertain.) St. u. Rubens. Flemish S.
A large Landscape, H. C. 404.

VAGA, PERINO DEL. (BONACORSI.) B. 1500, at Florence; D. 1547, at Rome. Roman S.

Pictures attributed to him.—The Good Thief on the Cross, H. C. 506.
—The Bad Thief on the Cross, H. C. 507.

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VANDERVELDE, ADRIAN. B. 1635, at Amsterdam; D. 1672. Dutch S.

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